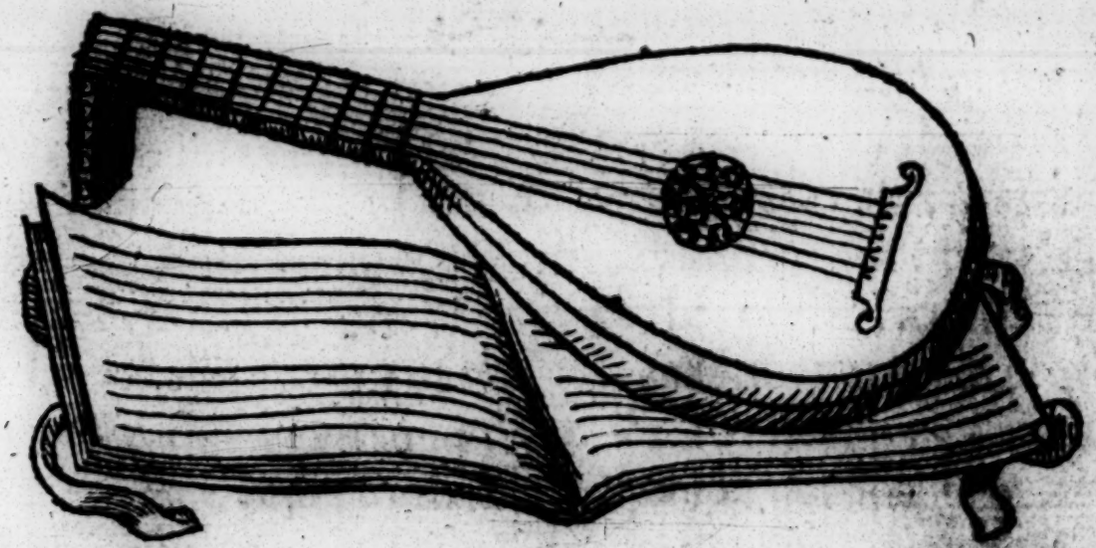
A nevv Booke of Tabliture, Containing

ſundrie eaſie and familiar Inſtructions, ſhevving hovve to attaine to the knovvledge, to guide and diſpoſe thy hand to play on ſundry Inſtruments, as the *Lute*, *Orpharion*, and *Bandora*: Together vvith diuers nevv Leſſons to each of theſe Inſtruments.

VVhereunto is added an introduction to Prickeſong, and certaine familliar rules of Deſcant, with other neceſſarie Tables plainely ſhewing the true vſe of the Scale or Gamut, and alſo how to ſet any Leſſon higher or lower at your pleaſure.

Collected together out of the beſt Authors profeſſing the practiſe of theſe Inſtruments.



Printed at London for William Barley and are to be ſold at his ſhop in Gracious ſtreet.

To the Right honorable & vertuous Ladie

Bridgett Counteſſe of *Suſſex*, VV. B. vvisheth health of bodie, content of minde, vvith increaſe of all Honourable perfection, and eternall happineſſe in the *vvorlde to come.*

RIght Honorable and vertuous Ladie: bookes (ſome of one argument, and ſome of an other,) that are compiled by men of diuers gifts, are published by them to diuers endes: by ſome in deſire of a gainefull revvard: ſome for vaine oſtentation, ſome for good vvill & affection, and ſome for common profit vvhich by their vvorkes may be gotten: As the firſt of theſe cauſes doth shevv a greedie minde in the Dedicator, ſo the ſecond cauſe doth shevv foorth the fantaſticall ſpirit of an aſpiring minde: Of the tvvo firſt entents I hold my ſelfe as cleare, and as for the tvvo latter, I depute them as neceſſarie to my ſelfe. Firſt, in regard of the dutifull affectiō vvhich I beare tovvards your Honorable Ladyship, vvhom I haue heard ſo vvell reported of, for the noble vertues both of body and minde vvherevvith God hath graced you. And ſecondly, for that I my ſelfe am a publiſher & ſeller of Bookes, vvherby I haue my liuing & maintenance: and for theſe tvvo laſt reaſons I haue cauſed (to my great coſt and charges) ſundry ſorts of leſſons to be collected together out of ſome of the beſt Authors profeſsing this excellent ſcience of muſique, and haue put them in print: As the Lute Orpharion and Bandora, togeather vvith an Introduction to pricke ſong, and the rules of deſcant. All vvhich I humbly Dedicate vnto your Honorable Ladyship: not doubting but that of your noble & gentle nature you vvill gentlie accept of them, and take my vvell meaning in good part, as if it had

bin a vvorke of far more excellent perfection. And although to ſome it may ſeeme rather preſumpteous foolishnes, than any vvell aduiſed diſcretion, to take in hand the publication of this booke, for that it is very like both the booke published, and the publisher too shall vndergo many cenſures and reproofes of captious ſpirits: But neuertheleſſe I doubt not vvhen the cauſes that mooued mee to the ſetting forth of the ſame shall be indifferent vvayed in the ballance of an honeſt and milde diſpoſition, I hope it vvill appeare that both my trauell and charges is vvell imploied: For my deſire herein is to expreſſe my hartes dutifull regarde towvardes your Honour; and next to benifit ſuch, as deſire to haue a taſt of ſo rauishing a ſvveet Science as Muſique is, beeing the ſoueraigne ſalue of a melancholly and troubled minde, and a fitting companion of Princely perſonages. And further, for that euery one cannot haue a Tutor, this booke vvill ſufficiently ſerue to be Schoolemaſter vnto ſuch that vvill but ſpare ſome of their idle hovvers, to obſerue vvhat this booke expreſſeth vnto them.

And novv after long time hauing gotten it finished, ſuch as the vvorthines or vnvvorthines of it is, relying on your vvorthines intermingled vvith much gentlenes, I come (though much vnvvorthy) preſenting it to the vievve of yonr Honour, vvell aſſuring my ſelfe that if it vvill ſo pleaſe you to ſhrovvd it vnder the orient coloured feathers of your heauenly vertues, & the broad ſpreading vving of your Honour, it vvill be ſure inough from the tallents of the enuious; and remaine ſafe through your protection, vvhereby ſuch as loue profitable endeuors, vvill be ready to embrace your Honour and vertue vvith it. VVhich conſidering, I leaue it vvith your Ladiship: beſeeching the Almightie long to continue your daies, vvith increaſe of honour to your harts content, that ſo vvhen you haue paid a due debt to nature, you may receiue a free gift of God, the framer of nature, euen the Crovvne of immortall glorie, amidſt the harmonious Quiere of bleſſed ſpirits inhabiting the higheſt heauens.

Your Honors in all humble ſeruice of dutie to be commanded. *VV. B.*

CERTAINE VERSES VPON THE ALPHE-
BET OF HER LADYSHIPS NAME.

B *Bewties chiefe ornament of natures treasure,*
R *Richlie adornes her heauenlie countenance:*
I *In wisdomes schoole she builds her bower of pleasure,*
D *Diuine for wit and Godly gouernance.*
G *Garnished with vertue, grace, and modestie,*
E *Euen in her breast true honour is inrold:*
T *To praise her patience, loue, and loyaltie,*
T *The Muses charge it is with pens of gold.*

S *She is the starre that giues a golden light*
V *Vnto posterities, for liberall minde:*
S *She puts ambitious couetousnes to flight,*
S *So bountifull she is so meeke and kinde,*
E *Endles her honor, vnspotted is her fame,*
X *Xhrist graunt his glorie to this vertuous name.*

IT is not to be doubted but that there are a number of good vvits in England, vvhich for their sufficient capacitie and promptnes of spirit, neither Fraunce nor Italie can surpasse, and in respect that they cannot all dvvell in or neere the cittie of London vvhere expert Tutors are to be had, by vvhome they may be trained in the true manner of handling the Lute and other Instruments, I haue here to my great cost and charges, caused sundrie lessons to be collected together for the Lute, Orpharion, Bandora, and out of the best Authors that hath professed the practise of those Instruments only for the ease and furtherance of such as are desirous to haue a taste of this svveet & commendable practise of musique, and for the more ready attayning thereunto, is added sundrie necessarie rules, plainelie teaching hovv thou maiest accord or tune these Instrumentes by Arte or by eare, and the disposing of the hand in handling the necke or bellie of the Lute and the other Instruments, by obseruing of vvhich rules thou maiest in a short time learne by thy selfe vvith very small help of a teacher. Thus he vvho is desirous to haue the vse of those Instruments, and hath not alreadie anie entrance in this Arte for vvhen this booke is perticulerly published, to bestovv some certaine houres at thy conuenient leasure to read and marke this little Instruction, and I dare assure thee thy labour vvill not be lost, furthermore I vvould request those vvho hath beene long studious of this Arte and hath attained the perfection thereof, that they vvould not take my trauaile and cost in ill part, seeing onlie I haue done it for their sakes vvhich be learners in this Art and cannot haue such recourse to teachers as they vvould. Vale.

THoughts make men ſigh, ſighes make men ſick at hart,
ſicknes conſumes, conſumption killes at laſt:
Death is the end of euerie deadlie ſmart,
and ſweet the ioy where euery paine is paſt:
But oh the time of death too long delayed,
where tried patience is too ill apayed.

Hope harpes on heauen, but liues in halfe a hell,
hart thinkes of life but findes a deadly hate:
Eares harke for blis, but heares a dolefull bell,
Eyes looke for ioy, but ſee a vvofull ſtate:
But eyes, and eares, and hart, and hope deceaued,
tongue tels a truth, how is the minde conceaued.

Conceited thus to thinke but ſay no more,
to ſigh and ſob till ſorrow haue an end:
And ſo to die till death may life reſtore,
or carefull faith may finde a conſtant friend:
That patience may yet in her paſſion proue,
iuſt at my death I found my life of loue.

Loue is a ſpirit high preſuming,
that falleth ott ere he ſit faſt:
Care is a ſorrow long conſuming,
which yet doth kill the heart at laſt:
Death is a wrong to life and loue,
and I the paines of all muſt proue.

Words are but trifles in regarding,
and paſſe away as puffes of winde,
Deedes are too long in their rewardinge,
and out of ſight are out of minde,
And though ſo little fauour feed,
as findes no fruit in word or deed.

Truth is a thought too long in triall,
and knowne but coldly entertainde:
Loue is too long in his deniall:
and in the end but hardly gainde:
And in the gaine the ſweet ſo ſmall
that I muſt taſte the ſowre of all.

But oh the death too long enduring,
where nothing can my paine appeaſe:
And oh the care too long in curing,
where patient hurt hath neuer eaſe:
And oh that euer Loue ſhould know,
the ground whereof a greefe doth grow.
But heauens releaſe me from this hel,
or let me die and I am well.

Your face	Your tongue	Your wit
So faire	So ſweet	So ſharpe
Firſt bent	Then drew	So hite
Mine eye	Mine eare	My hart
Mine eye	Mine eare	My hart
To like	To learne	To loue
Your face	Your tongue	Your wit
Doth lead	Doth teach	Doth moue
Your face	Your tongue	Your wit
With beames	With ſound	With arte
Doth blind	Doth charme	Doth rule
Mine eye	Mine eare	My hart
Mine eye	My eare	My hart
With life	With hope	With skill
Your face	Your tongue	Your wit
Doth feed	Doth feaſt	Doth fill
Oh face	O tongue	O wit
With frownes	With checks	With ſmart
Wrong not	Vex not	Wound not
Mine eye	My eare	My hart

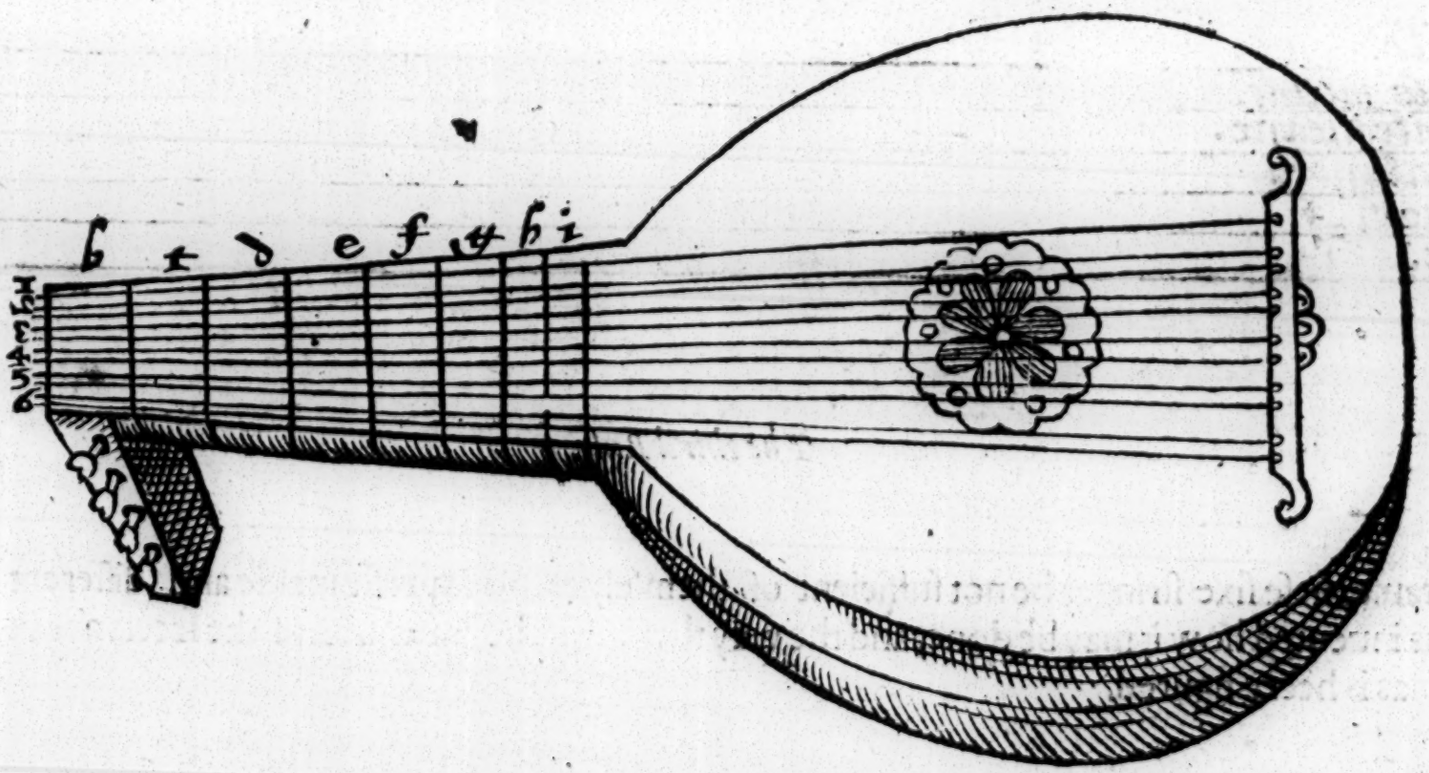
This eye	This eare	This hart
Shall ioy	Shall bond	Shall ſweare
Your face	Your tongue	Your wittes
To ſerue	To truſt	To feare

FLow forth abundant teares, bedew this dolefull face,
diſorder now thy heares that liues in ſuch diſgrace:
Ah death exceedeth far this life which I endure,
that ſtill keepes me in warre, who can no peace procure
I loue whome I ſhould hate, ſhe flyes I follow faſt,
ſuch is my bitter ſtate, I wiſh no life to laſt:
Alas affection ſtrong, to whom I muſt obay,
my reaſon ſo doth wrong, as it can beare no ſway.
My field of flint I finde my haruelt vaine deſire,
for he that ſowed wind, now reapeth ſtorme for hire:
Alas like flowers of Spaine, thy graces rorie be,
I pricke theſe hands of mine, for haſte to gather thee:
But now ſhall ſorrow ſlack, I yeeld to mortall ſtrife,
to die, this for thy ſake, ſhall honour all my life.

FINIS.

The first Rule.

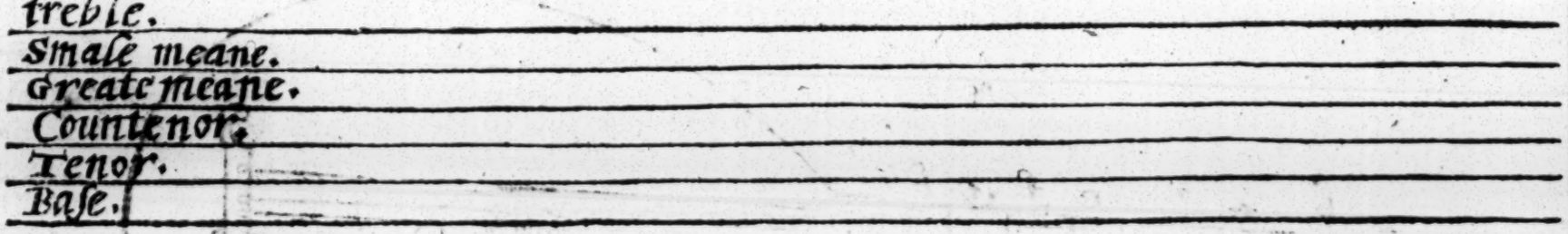
VNderstand this that the Lute is ordinarilie strung with sixe stringes, and although that these six stringes be double except the Trebble, and make a leauen in number, yet they must be vnderstood to bee but sixe in all, as thou maiest see them here marked on this Lute figured.



The second Rule.

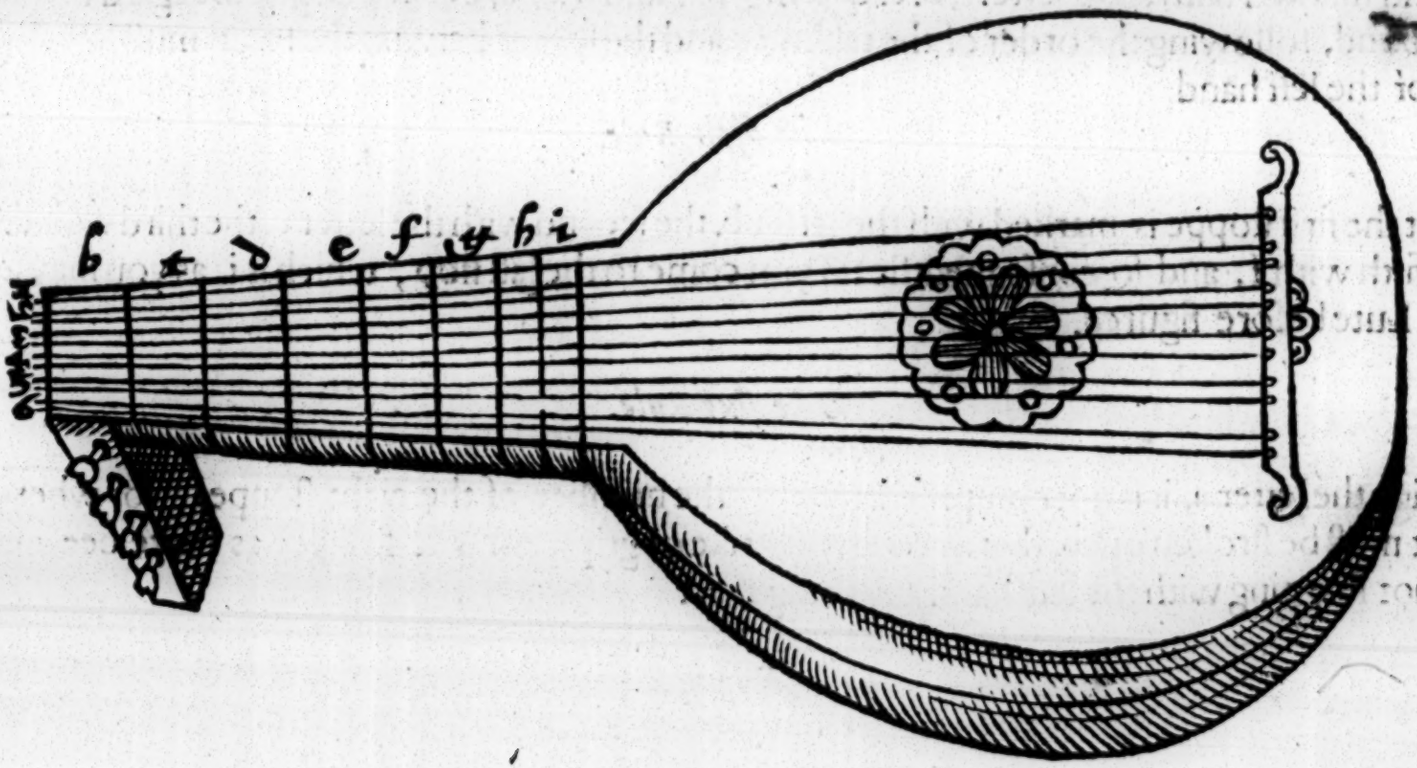
Againe note that those sixe stringes be figured by sixe straight lines, whereof the first and highest is called the Trebble, and the next is the second string, and so forth to the next, three, foure, fiue, sixe, as yee may see them marked.

Example.



The third Rule.

But because these sixe stringes be not sufficient of themselues to expresse manie and different soundes, a meane was inuented how it may be done, and the way thereof is the inuention of the freets about the neck of the Lute, as is heere figured.



Concerning theſe freets there is a due proportion to be obſerued in the diſtance or ſpace betweene freet and freet, which are called ſtoppes, likewiſe there is a greatneſſe or ſmalneſſe required in the ſreet ſtringes, which muſt alſo be obſerued, which time will better acquaint you with.

The fourth Rule.

The freets are thoſe ſtrings that are tied about the necke of the Lute, and are ordinarilie eight in number repreſented and marked with theſe letters, b. c. d e. f. g. h. i. and they are called ſtops, in regard that where theſe letters are found, following the order of the tabliture, and the ſpaces betwixt the freets muſt bee ſtopped with the fingers of the left hand.

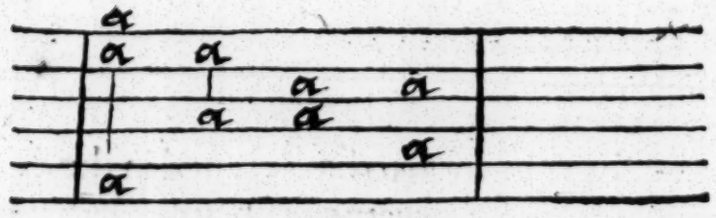
The fifth Rule.

Note that the firſt ſtoppe is marked with the letter b. the ſecond with the letter c. the third with d. the fourth with e. the fifth with f. and ſo conſequentlie till you come to the laſt ſtop, which is i. as you may ſee by the figure of the Lute before figured.

The ſixt Rule.

As touching the letter a. it is not compriſed amongſt the number of the eight ſtoppes, for where this letter a. is found, it muſt be ſtroken open, that is, you muſt ſtrike or gripe as manie ſtringes as there bee aes with the right hand, not ſtopping with the left hand any ſtring at all.

Example.



The ſeauenth Rule.

And concerning the letters that come after the i. which is in the laſt ſtop of the eight, thoſe letters haue no

freets

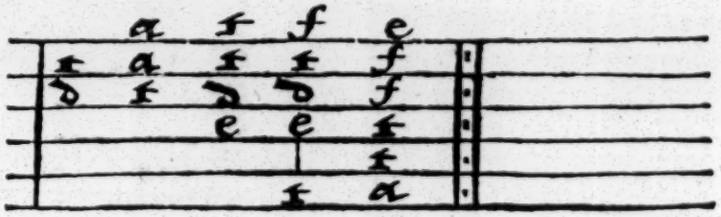
freets at all, notwithſtanding thoſe that are expert in this inſtrument, ſtop the ſtringes ſo certainelye as though they had freets aſſigned them, and the letters that ſometime come after the i. are theſe k. l. m. and n. but haue no freets allowed them.

Now we haue ſpoken of the ſtringes, letters, freets and ſtops, it is meete that it bee ſhewed with which fingers the ſtrings of the Lute muſt be ſtopped.

The eight Rule.

Now you may perceaue that the letters doo direct you to the ſtops which pertaine onelie to the left hand, and yet though you ſtop them ſo, the Lute thereby will not giue anie ſound, therefore the ſtringes muſt bee ſtroken beneath on the bellie of the Lute, with the finger of the right hand, as wel as ſtopped with the fingers of the left. Know therefore that as manie letters as yee finde marked vppon anie of the ſtringes, ſet directlie one vnder another, they muſt all be griped or ſtroken with the fingers of the right hand, as I ſaide before, if there be but one letter, yee muſt ſtrike but one ſtring where it is marked, if there be two, then yee muſt ſtrike two, and ſo conſequentlie to the number of ſixe, which maketh ſixe parts in one ſtoppe, becauſe euerie letter doth his part, and there muſt be two letters at the leaſt to make the accord.

Example.

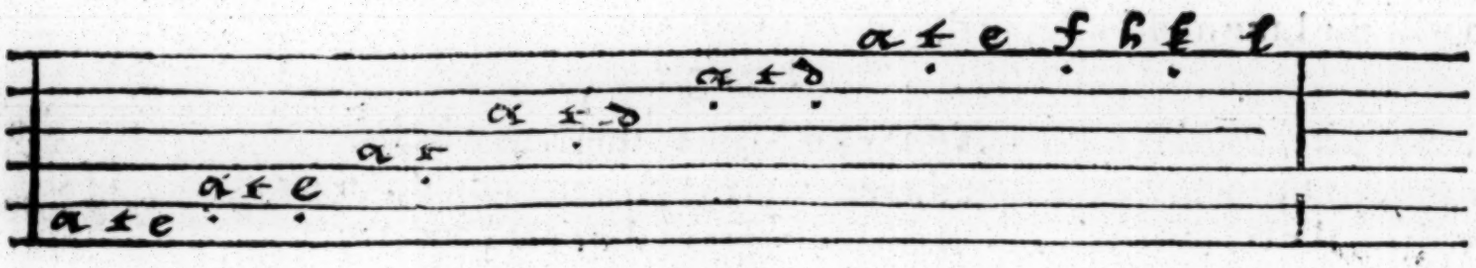


The ninth Rule.

When yee ſhall finde but one letter onlie vpon anie ſtring in the tabliture, whether it be firſt, ſecond, third, fourth, fifth, or ſixt, ſtring, that letter muſt you ſtrike downewarde with your thumbe, except there bee a

pricke vnderneath it, and if there be anie point or pricke vnder it, then muſt you ſtrike it vpwarde with one of the fingers of the right hand, as will beſt fit it.

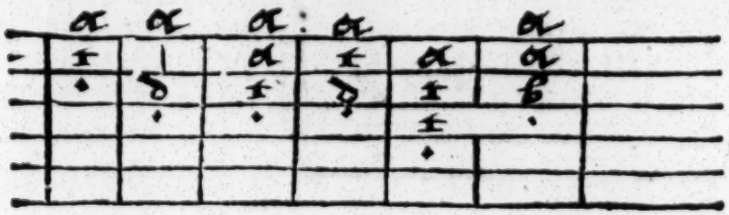
Example.



The tenth Rule.

Alſo if you doo finde one, or two, or three letters marked vpon ſeuerall lines, hauing no pricke or point vnderneath, you ſhall neuertheleſſe ſtrike them vpward with as many fingers as yee ſhall finde letters marked vpon the lines of the tabliture without the thumbe, as well as though they had prickes made vnder them.

Example.



The eleuenth Rule.

Againe note that when yee finde foure, fiue or ſixe letters compriſed in one ſtop, that then you muſt gripe or draw as manie ſtrings as there be found letters marked: By griping or drawing is to be vnderſtoode, when

the fingers and the thumb of the right hand play together, for when fiue or ſixe partes come together, you haue but foure fingers to play, the thumb accounted for one, for note that the little finger ſerueth to guide the hand vpon the bellie of the Lute.

The twelfth Rule.

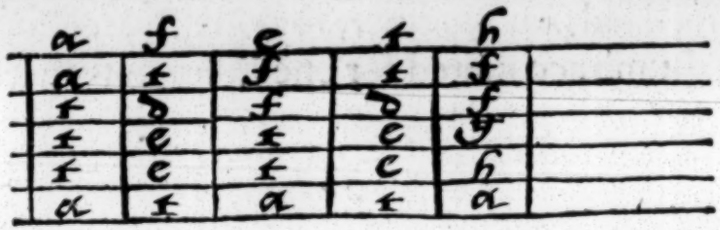
It is neceſſarie for the better vnderſtanding of the tabliture, to knowe the deuiſion of the hande and the fingers, wherefore note that the finger next after the thumb ſhall be called the firſt finger, and the middle finger ſhall bee the ſecond, and the finger next to that the third, and the next to that ſhall bee named the little finger.

The thirteenth Rule.

And to the end yee ſhall not be ignorant what theſe tearmes meane of ſtriking downewardes, or vpwards, or to gripe, I meane by ſtriking downewards the ſtringes, is when the thumb playeth alone, and to ſtrike with the fingers is when the letters hath pricks vnder them, and the ſtringes are ſtriken vpwardes, to gripe is when the fingers and the thumb playeth together, and yet not looſeth their office in ſtriking vpwardes and downewardes, that is to ſay, to ſtrike downeward with the thumb, and vpward with the fingers.

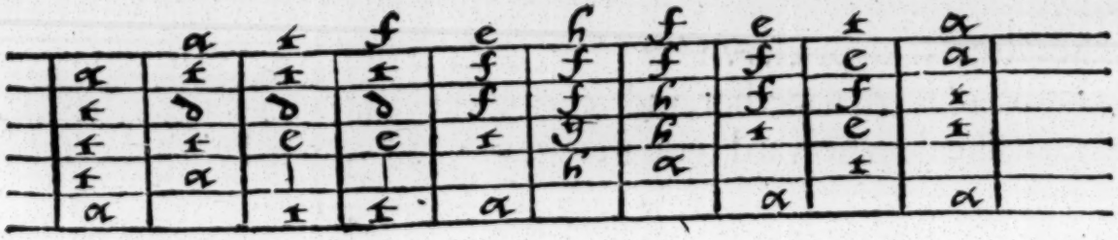
The fourteenth Rule,

When thou wilt play ſixe parts vpon the Lute, thou muſt ſtrike downeward the ſixt and fift ſtringes with thy thumb onelie, trayning it vpon the ſecond ſtringes, as thou wouldeſt ſhut thy hand, and ſtrike vpwardes the third and fourth ſtringes, as if thou wouldeſt ioyne or ſhut it to thy thumb, which finger and thumb after that ſorte plaieth foure parts, and to ſtrike vpward the ſecond part with the ſecond finger, and the firſt parte which is the Trebble with the three fingers, which maketh the full ſixe partes.



The fifteenth Rule.

And if it ſo happen thou haue but fiue parts to play, thou mayeſt as in the fore ſaid rule, ſtrike downewards with thy thumb, the ſixt and fift ſtrings, or the fifth and fourth, and to ſtrike vpwardes the three other ſtringes with the other three fingers, ſo that the counter baſe and the next part bee neere one to another, otherwiſe it were neceſſarie, that the firſt finger ſhould ſtrike vpwards the third and fourth ſtringes, to make the fourth and fiſt part, as for example.

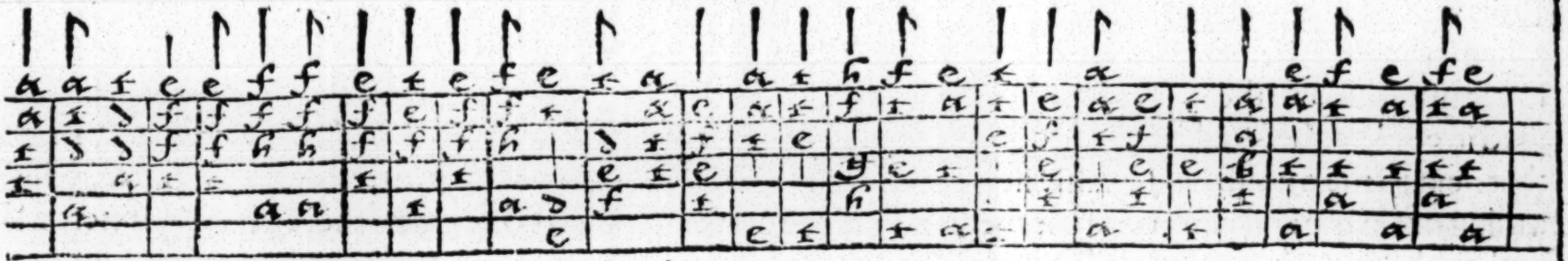


The ſixteenth Rule.

For to play foure parts, it is eaſie to be vnderſtood that the thumb and the three fingers together, ſerue eaſilie to ſtrike the foure ſtrings or parts each doeing his part in ſtriking vpwards and downewardes.

Example.

Example.



The x. Commandements.

The ſeuenteenth Rule.

For to play three parts onlie, the thumb will ſerue, as I haue alreadie taught in the former rules to ſtrike the counter baſe downward, and with the firſt and ſecond finger, to ſtrike vpward the two other partes, which make three parts.

The eighteenth Rule.

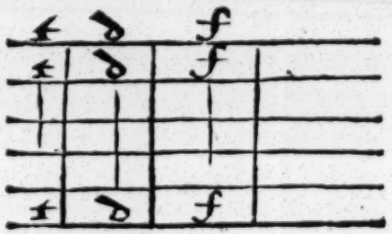
For to play two parts the thumb as of cuſtome ſhall ſtrike downeward the baſe ſtring, and the firſt or one of the other fingers ſhall ſtrtke the other ſtring.

Thus we haue briefly ſpoken how the right hand ought to be diſpoſed, and with what fingers wee ought to gripe, and likewiſe to ſtrike vpwardes and downewardes the ſtringes, now we will declare how the left hand muſt bee imployed, naming the fingers as we did of the right hand.

The nintenth Rule.

As we haue before made anſwere to a doubt that might haue bin made as hauing but fiue fingers, wher eof foure ſerue to gripe, draw, or liſt vp the ſtringes, that it ſhould bee impoſſible to play fiue or ſixe parts. Euen ſo we may anſwere them that would aske how it is poſſible to ſtop fiue or ſixe ſtringes the thumb being occupied in guiding the hand, and bearing vp of the Lute, whereto I anſwere that the firſt finger alone, I meane that next to the thumb might eaſily ſtoppe all the ſtringes by couching it along ouerthwart the ſtoppe, which is a thing ordinarie and common to ſerue two or three partes, & that is done when there be many letters a like, as three b b b, or three c c c, and ſo of other.

Example.



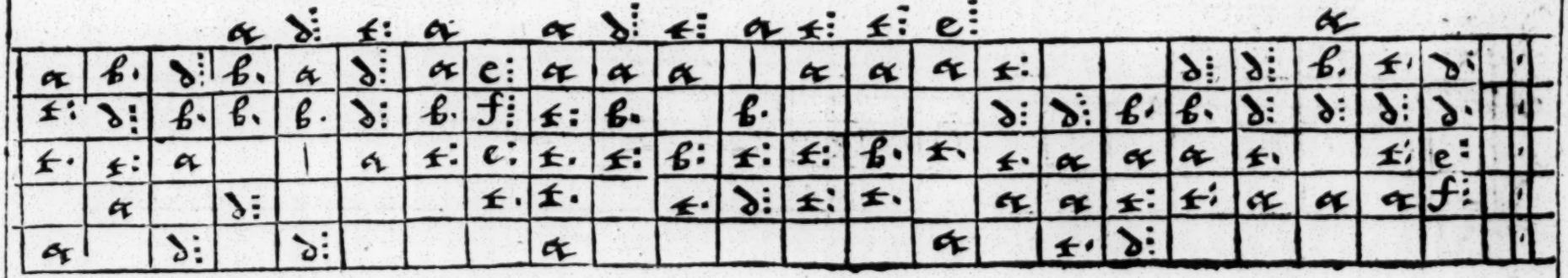
The twentieth Rule.

If it happen that the firſt finger ſtop two or three ſtringes, according to the letters ſignified in the tabliture & ſignified by the ſtoppes, the other fingers next, as the ſecond, third and fourth that ſtop the others euerie one muſt ranke according to naturall order and degree as it ſhall plainely be ſhewed heereafter.

And for that thou maieſt in few words vnderſtand how thou maieſt diſpoſe of the fingers of the left hand, I haue choſen ſtops or familiar accords, common and difficult, the which I will teach thee, ſhewing thee with what fingers thou muſt ſtop them, and theſe well practiſed, will ſhew thee how thou mayeſt ſtop all other, that ſhall come to be played.

In this example following are ſet downe the ſtops diuers and common, which for thy better helpe I haue marked the letters with pricks or points, ſome letter hauing one pricke, ſome two, ſome three, according to the finger wherewith they muſt be ſtopped, that is to ſay, the letter that muſt be ſtopped with the firſt finger, I call that the firſt finger which is next the thumbe as I ſaid before, is marked with one pricke, and that which is to be ſtopped with the ſecond finger, with two prickes, and that which is to be ſtopped with the third finger, with three pricks, as it is to be ſeene in this example following.

Example.



All the abouesaid stoppes are to be stopped as I haue shewed thee in this example, except thou be sometime forced to chaung them to doe some passage.

The twentie one Rule.

Other stops which for the most part are played with the finger couched all a long, and for the better vnder, standing hereof, you must note when I speake of laying the finger all a long, that is to be vnderstood of the fore finger which must bee couched ouerthwart the sixe stringes of the Lute, or at the least to stop the letter, which thou shalt be constrained to couch, and that happneth either when there be manie lets of one sort in a stop as two bb. or two cc. or any other whatsoeuer : Alwaies obseruing the order that I haue giuen thee in the former article. Touching the first and second letter, and when I shall speake of a naturall stop, thou shalt further note, that this stop cannot be plaied but after a sorte, following the naturall order of the fingers of the hand.

Example.

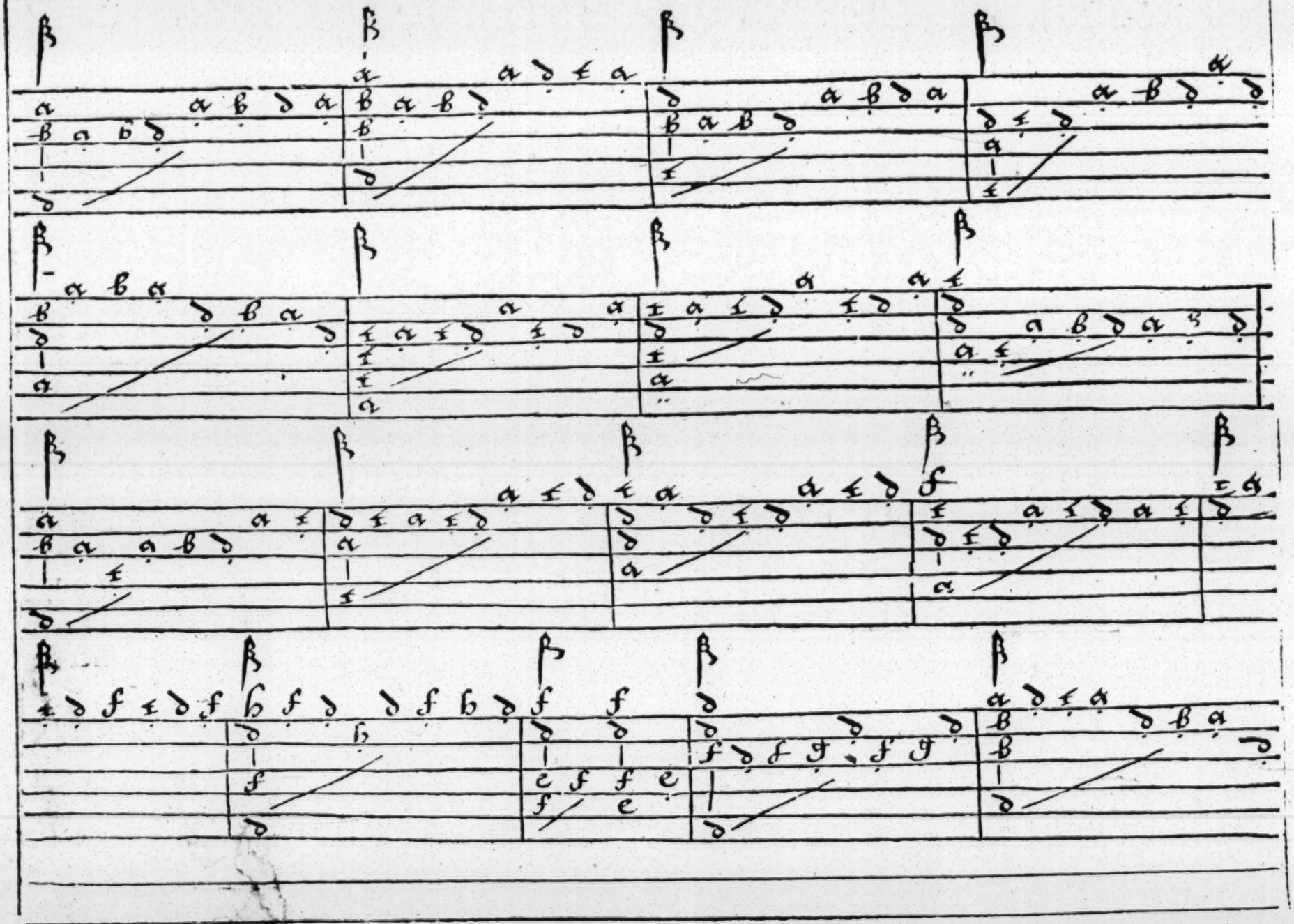
Note

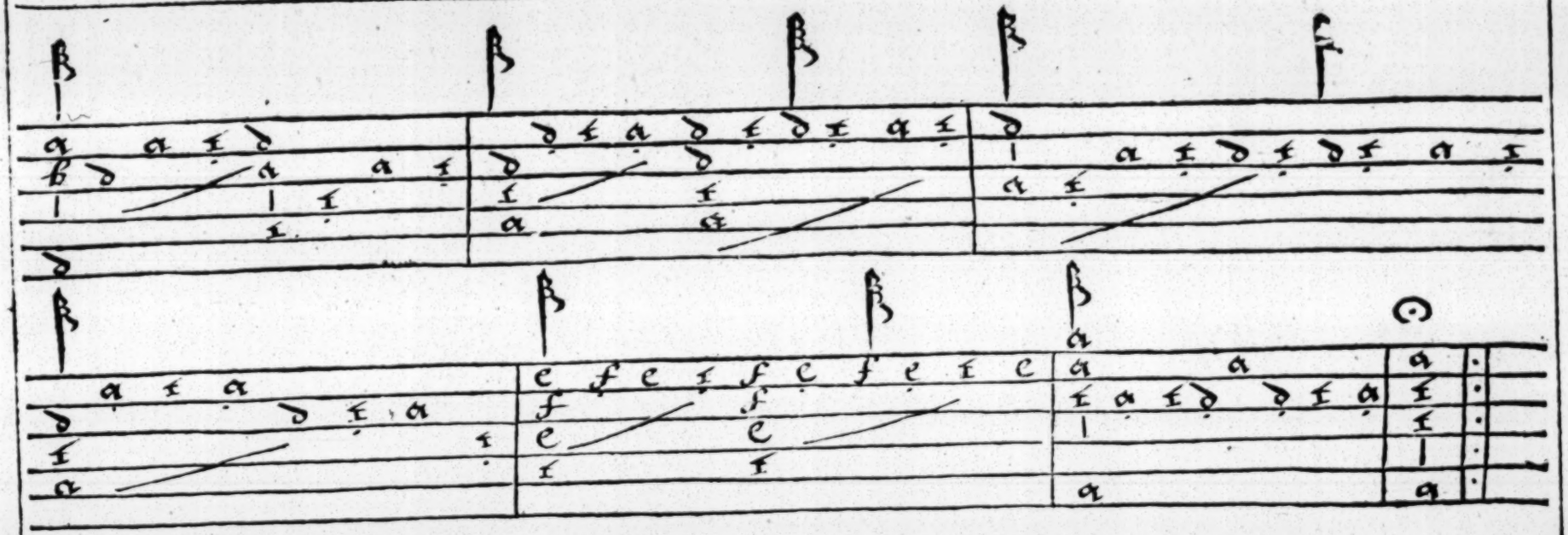
Note that these pricks signifie the fingers wherewith they are to be stopped, as I haue taught before, as the letter that hath but one pricke must be stopped with the first finger, and that hath two prickes with the second finger and so forth. And all these aboue said stops be done naturally, except thou be constrained to alter them to do some passage.

The two and twentieth Rule.

Now we haue briefly taught all these thinges, it is necessarie to let you vnderstande to what purpose the barres or lines serue that be drawen by as vnder the letters or passages, & for the better vnderstanding I haue here set downe an example at large, and very fit for the purpose, wherein thou shalt not finde anye example better ordered or measured, that thou shalt neede to remoone anye of thy fingers from the saide measure, the knowledge of the said barre is so necessarie, that hauing found out and exercised the same, thou shalt not neede but to remoone those fingers which thou shalt be forced, which manner of handling wee call closse or couert play, as for the other barres that come straight ouerthwart the sixe lines or stringes, serue for no other purpose, but to make a distinction. and in close the measures, sometimes of a sembriefe, and sometimes of two sembriefe, according to the minde of him that bringeth musicke into the tabliture, for the Lute, or other Instruments.

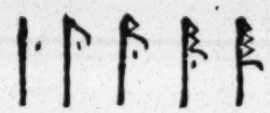
Example.



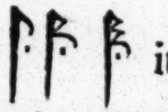
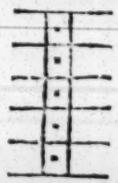


The three and twentieth Rule.

Finally there are certaine figures or caracters vsed in the tabliture, which likewise of neceſſitie muſt bee knowne vnto you, as long, ſtrait, crooked, or forked, as you ſhall finde marked ouer the letrers of the tabliture, and they are nothing els but a certaine valuation of notes of muſicke of neceſſity, inuented to keepe meaſure, or as it may be ſaid, a iuſt time in playing: without which skill, this Art were but confuſion of ſound and nothing worth. Further note that if thou finde but one of theſe figures marked but ouer one letter or ſtoppe. Know neuertheleſſe, that all the ſtoppes within the two barres, are of the ſame meaſure or time that that one which is marked: For it had beene but labour in vaine to haue marked all with one figure.

The figures are thus marked 

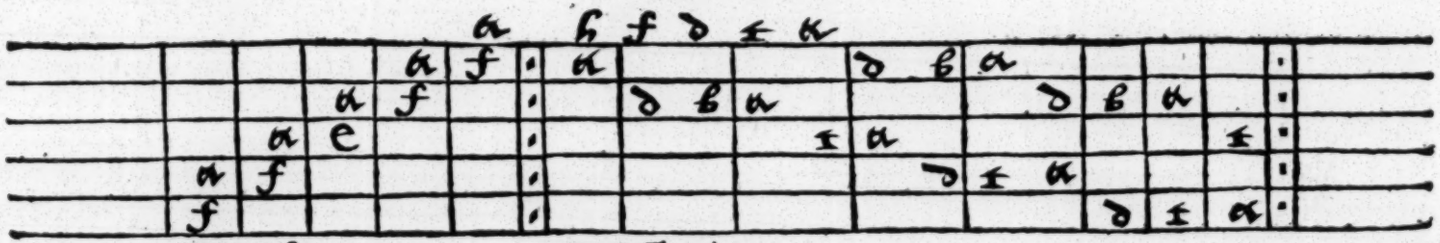
- A Sembrieſe.
- A Minom.
- A Crotchet.
- A Quauer.
- A Semiquauer.

If any of theſe notes haue a pricke before as thus,  it doth increaſe the valuation of it by halfe the time. Laſtlie where yee finde this figure marked ouerthwart the lines of your tabliture, you muſt play that ſtraine twice. 

The foure and twentieth Rule.

Now finally and laſt of all, only reſteth to ſhew the tuning of the Lute, and is a thing which may not bee wanting, to ſome men verie hard and difficult to be done of manie practitioners, becauſe it is ſubiect to the dilicatneſſe of a ſtring, or to the greatneſſe or ſmalneſſe of the Inſtrument, the beſt help is therefore to conſent to nature, which by no meanes wil not be forced, a good eare is thereunto a ſpecial help to haue conſideration to the extreame highnes or lownes, and thy beginning to tune the Lute ſhall be at the great baſe, which will be vnto thee a very good guide to conduct thee to his compañion the next ſtring, the which muſt be higher by eight notes, then the fift being the ſecond baſe, to be ſet higher by foure notes then the great baſe, and the next ſtring vnto that, to be higher then the ſecond baſe by eight notes, the next vnto that being the fourth ſtring, & called the connter, ſhall be ſet higher aboue the ſecond baſe foure notes, and his companion to be ſet higher by eyght notes, the third part called the great meanes, ſhall bee higher by three notes then the countertenor in vnitie: the ſmall meanes, foure notes higher then the great meanes, the treble or laſt part, foure notes higher then the meanes, which will be truely done if thou haſt a good eare withall: yet notwithſtanding a thing not eaſie to all men, but to them onely which hath bin exerciſed in this Art: Yet notwithſtanding, ſuch as haue a good will, and are deſirous to learne, may well ſatisfie themſelues in this rule here vnder written.

To tune the Lute.



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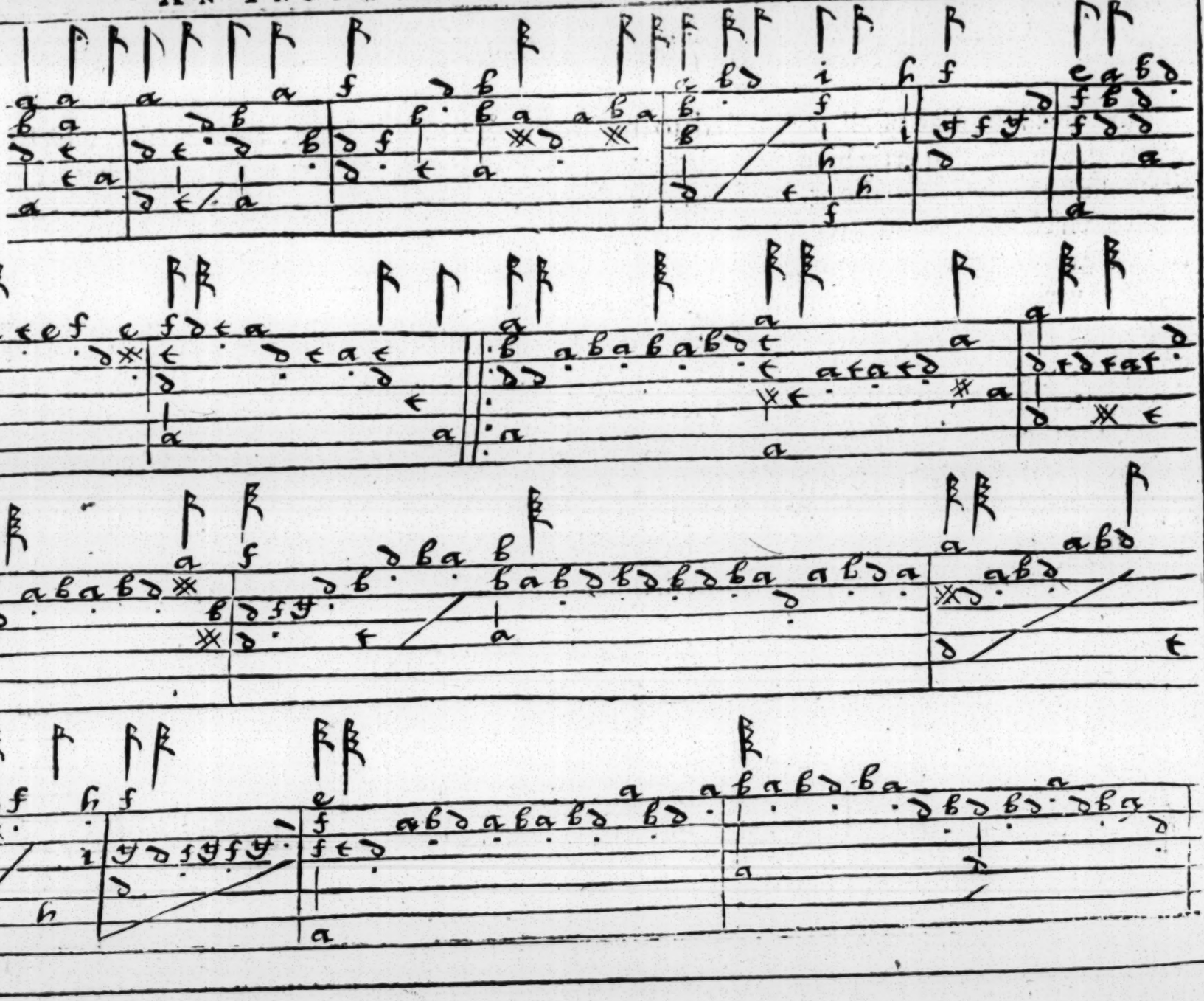
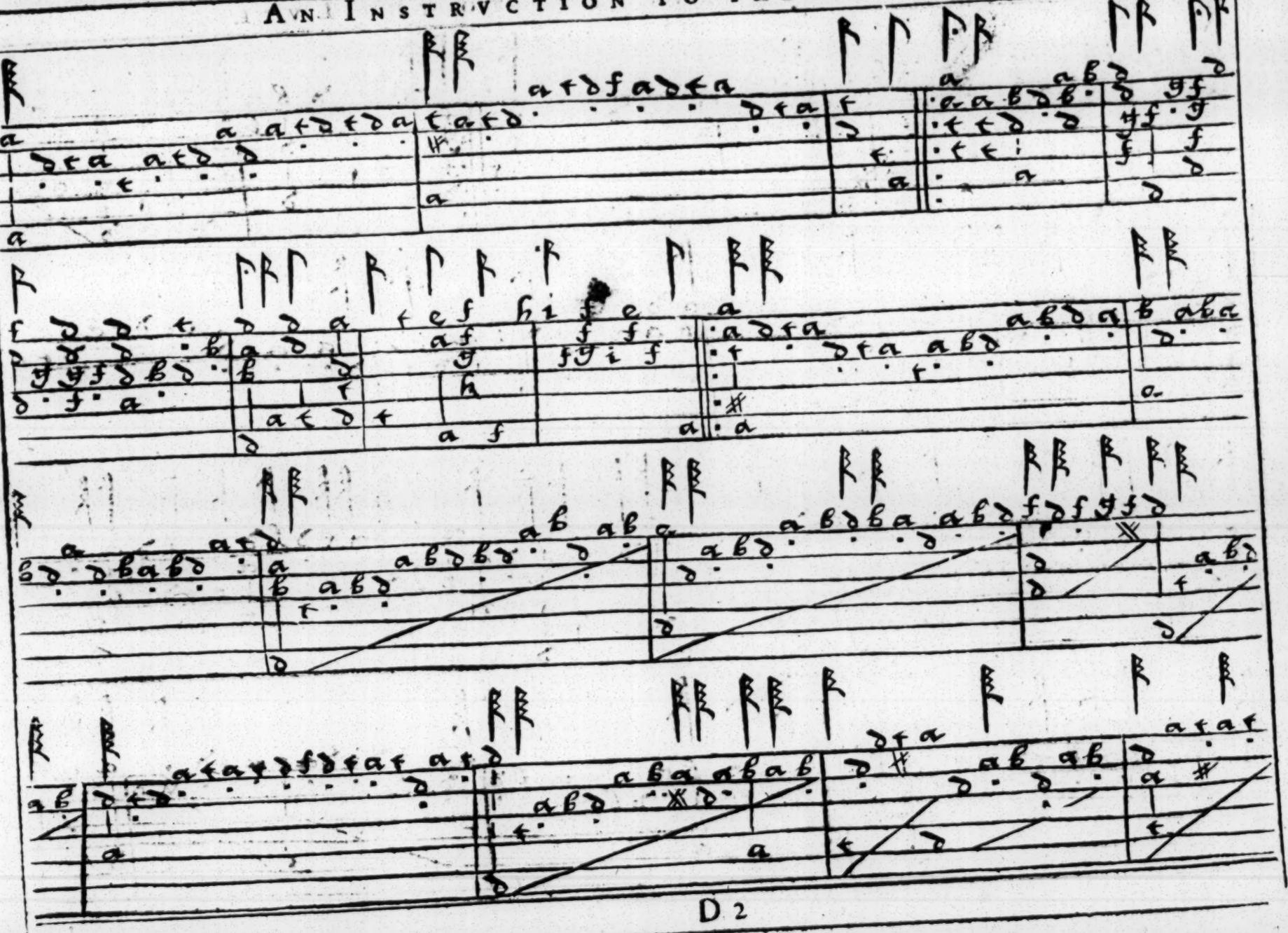
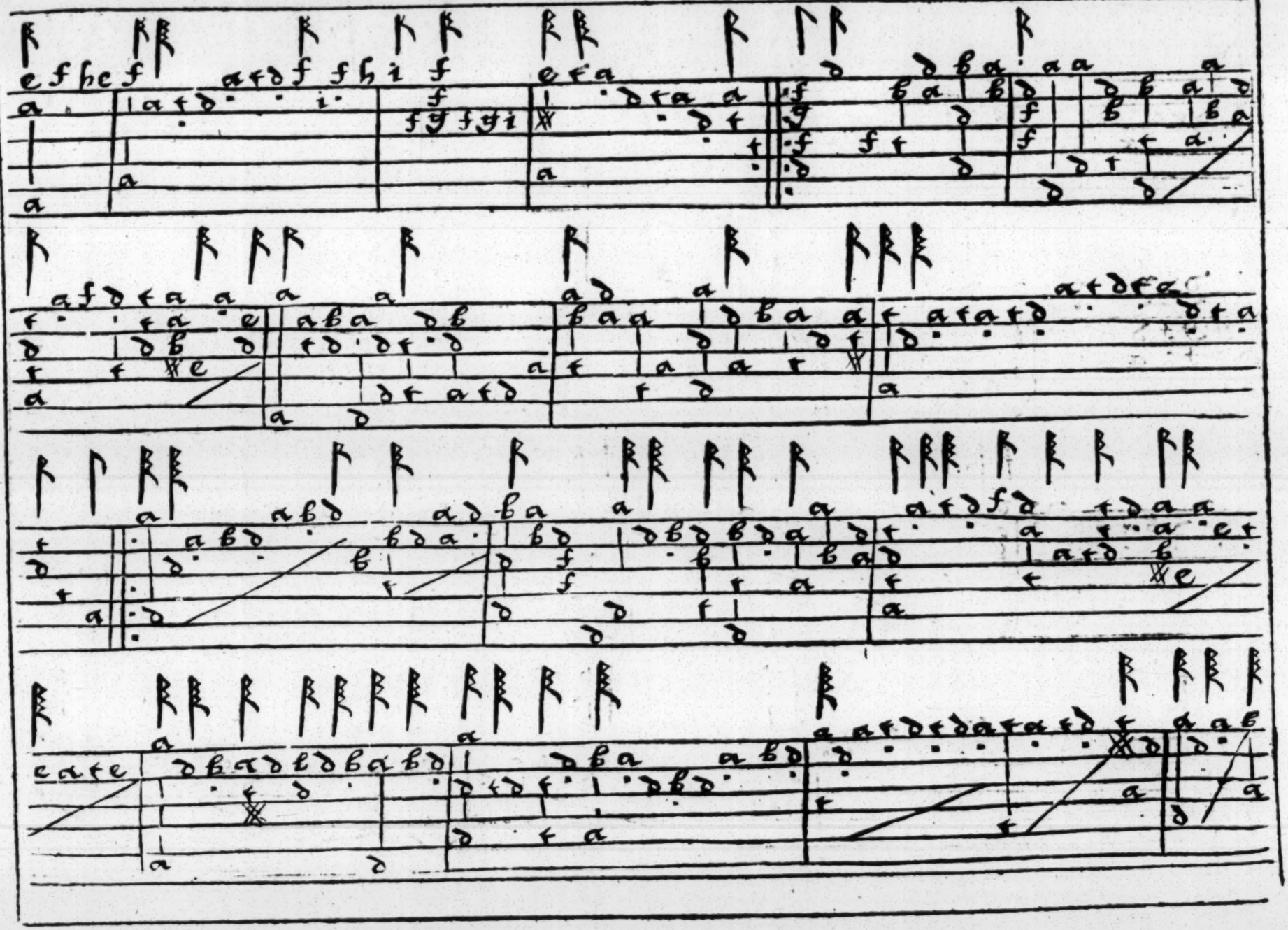
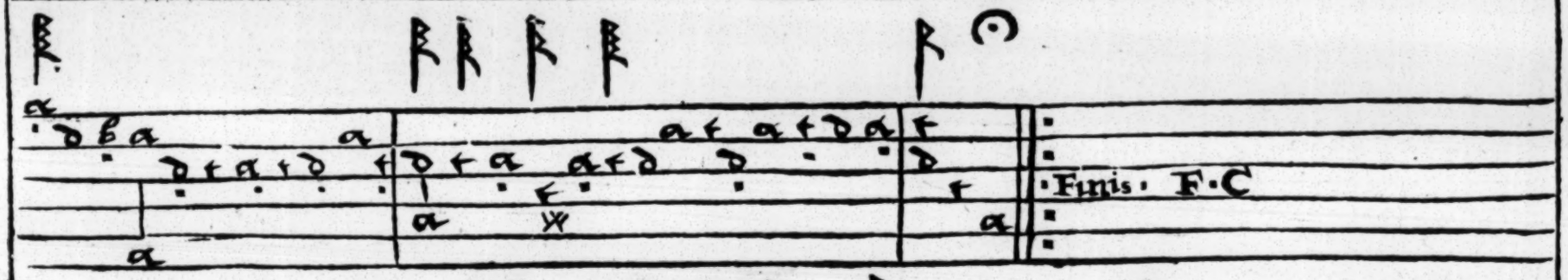
A Pauan for the Lute.

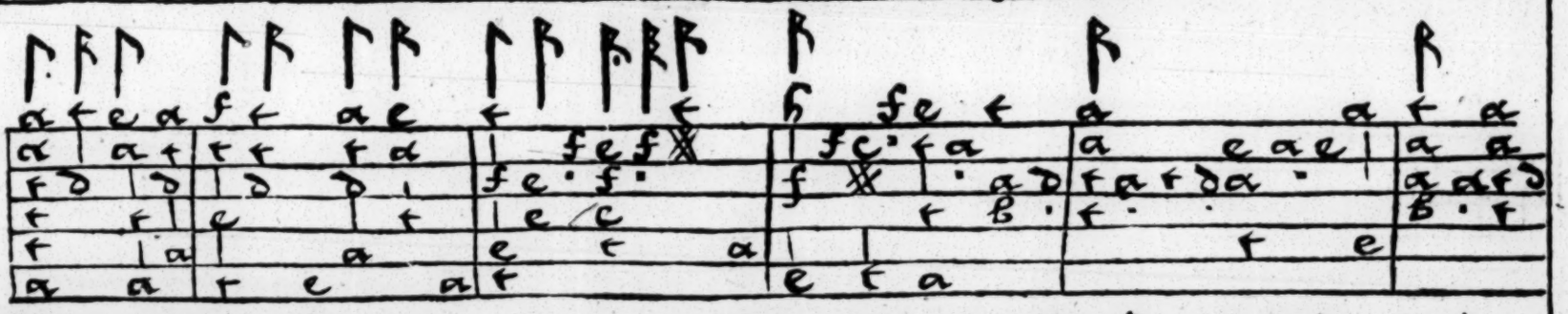


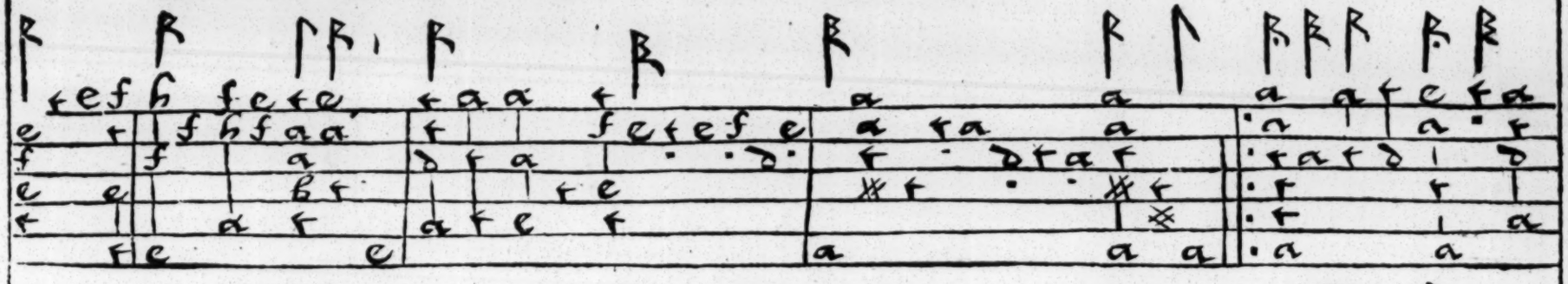


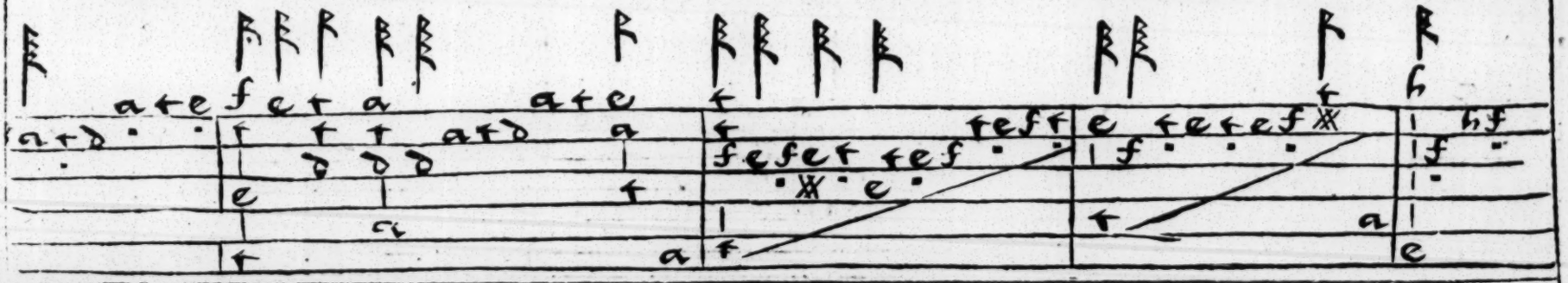


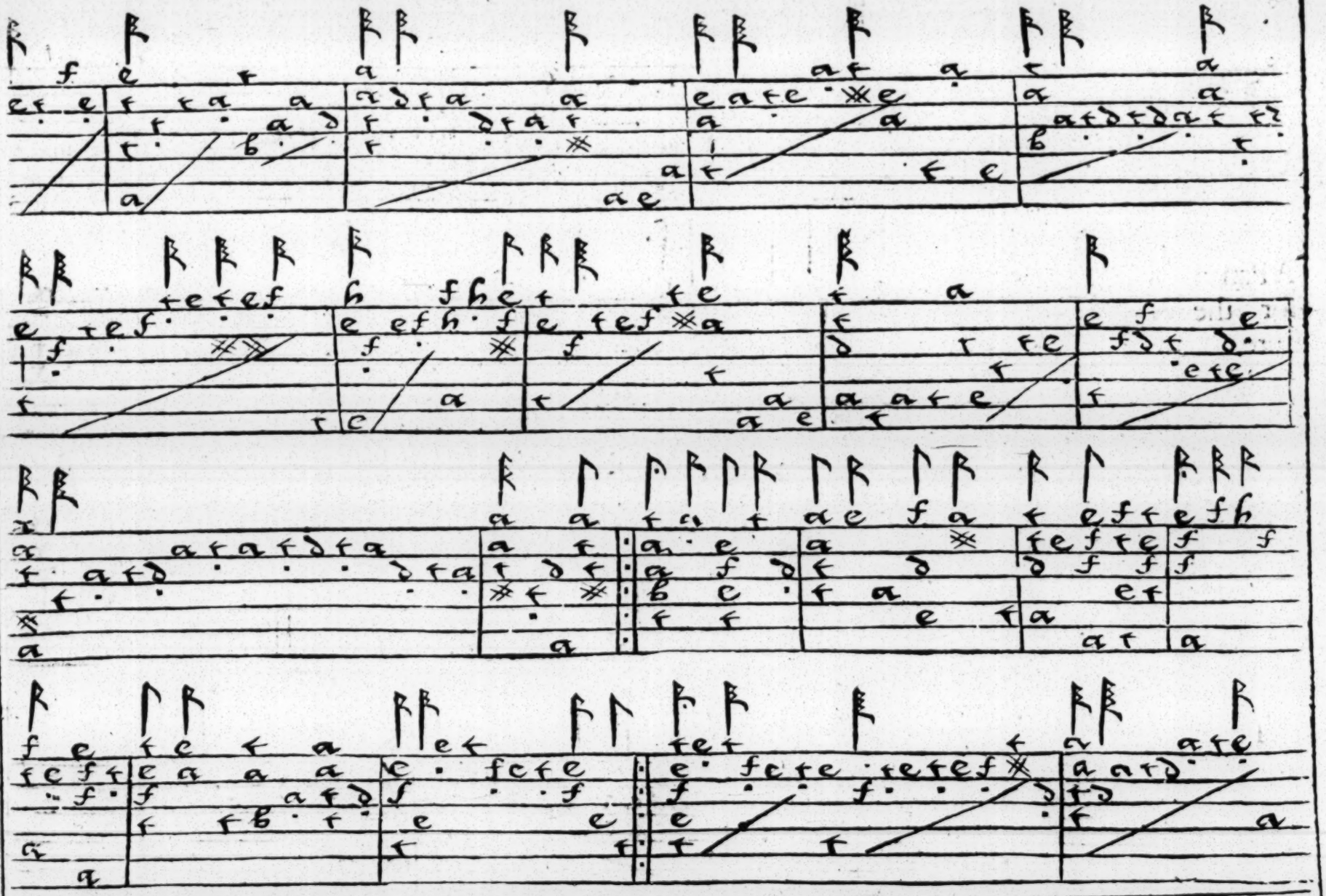


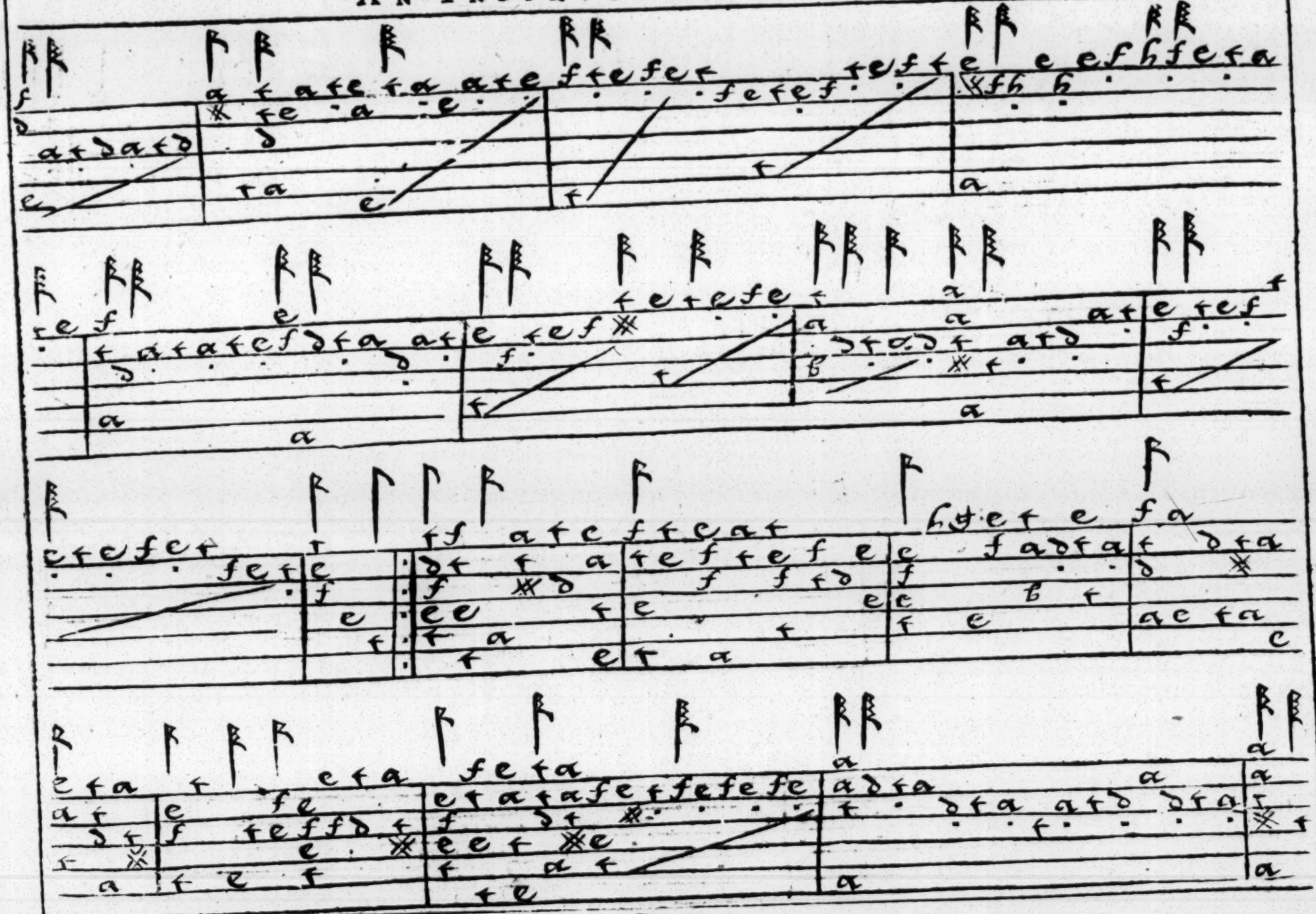
A Pauan for the Lute.

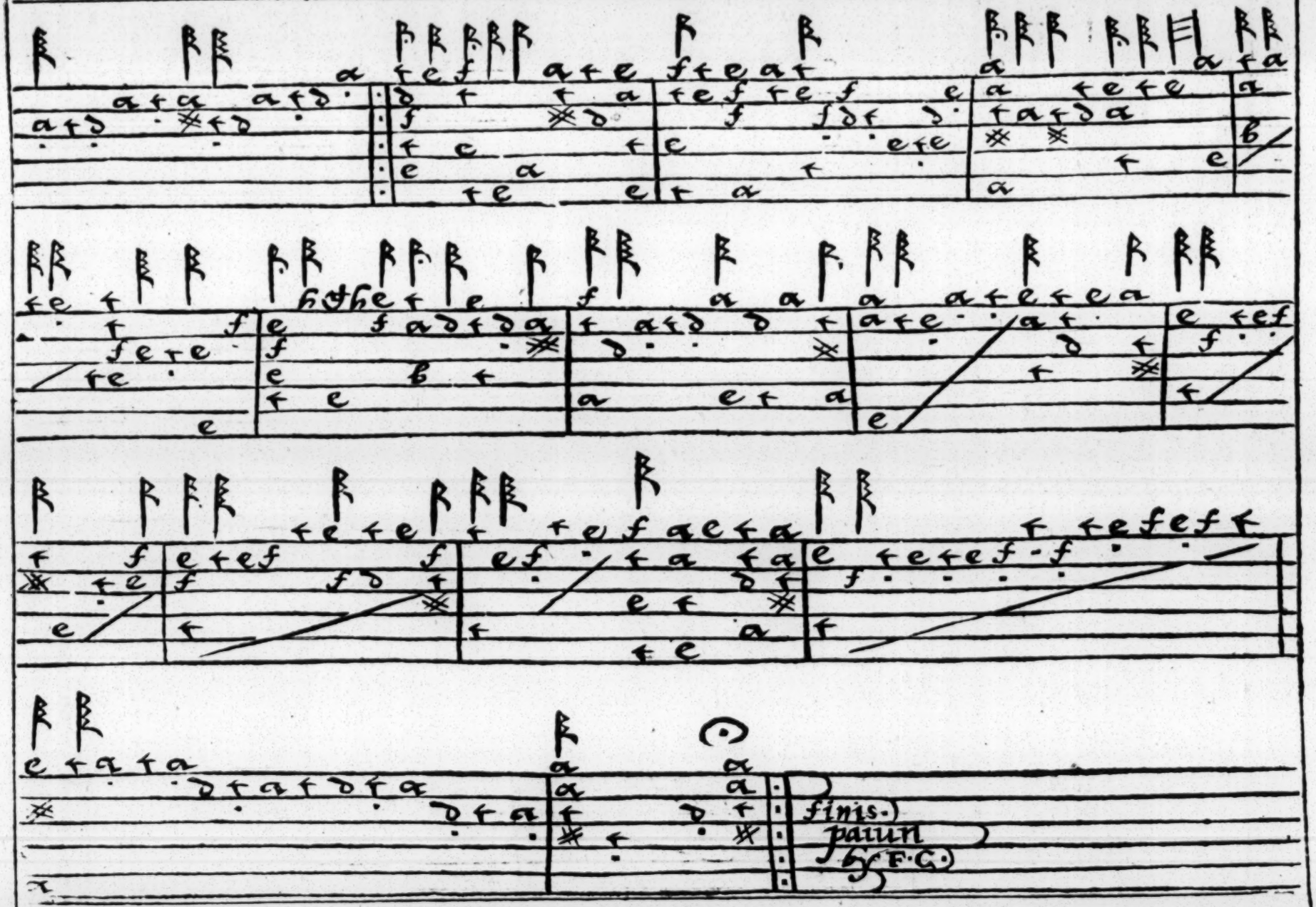








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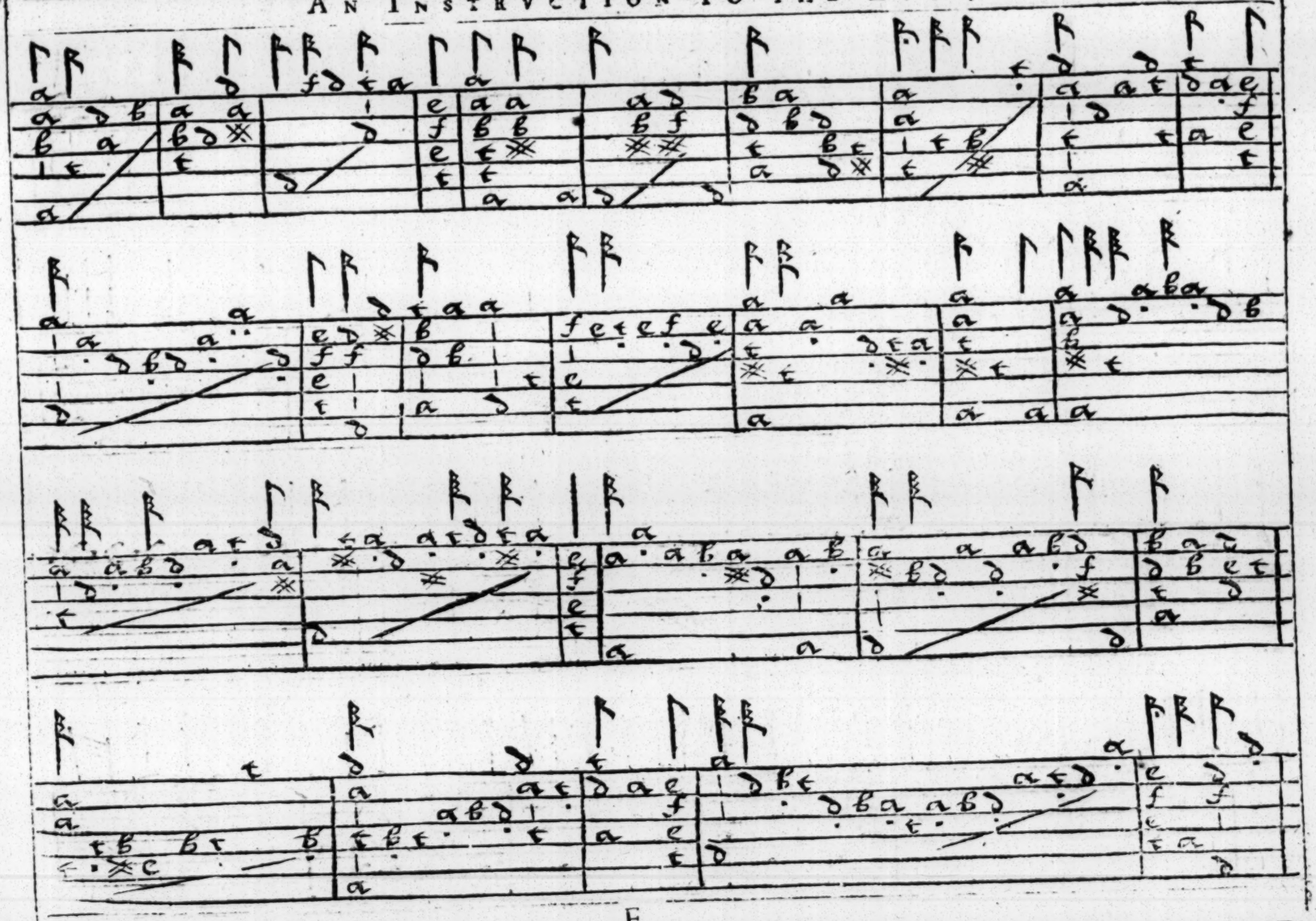

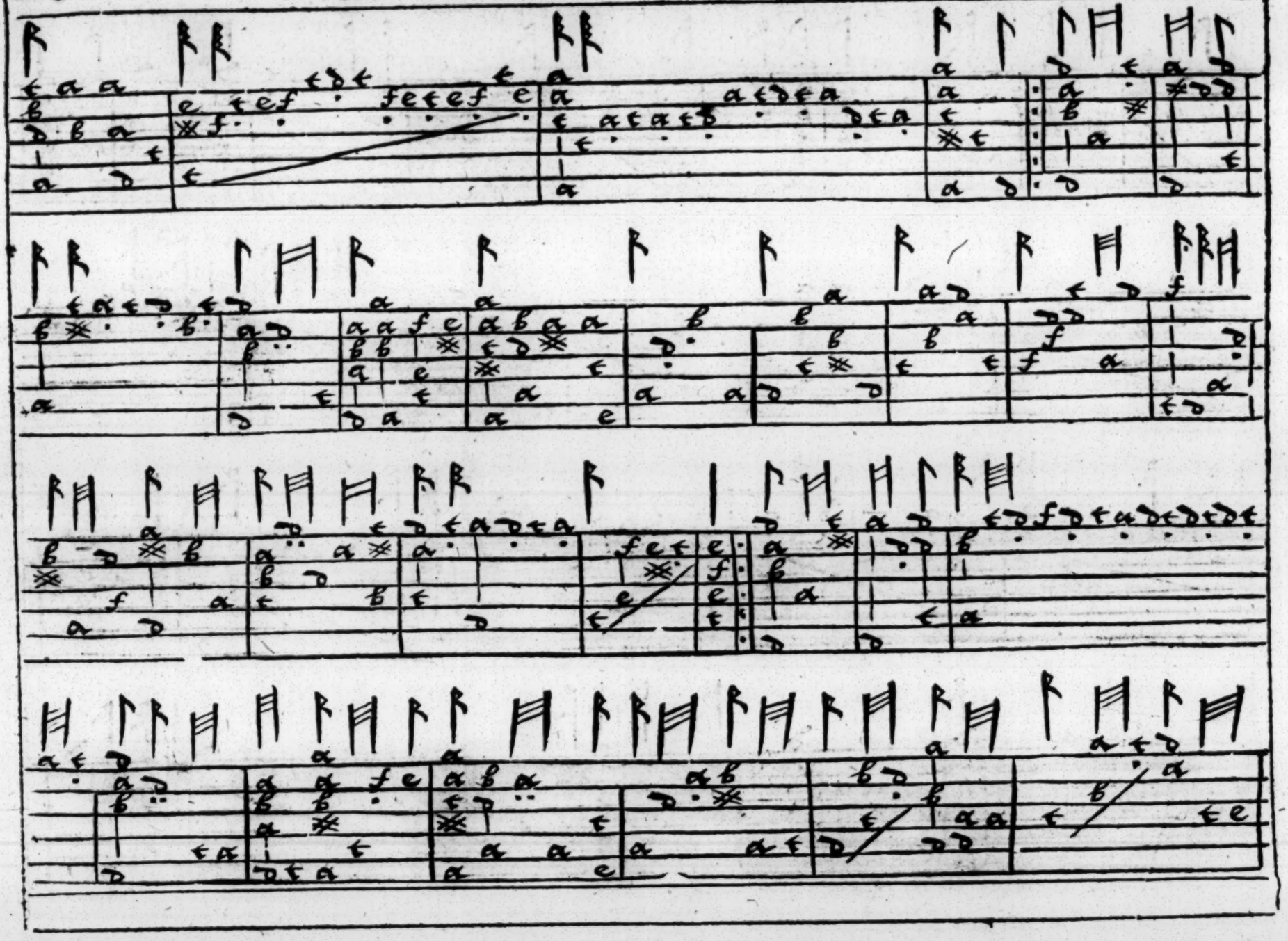

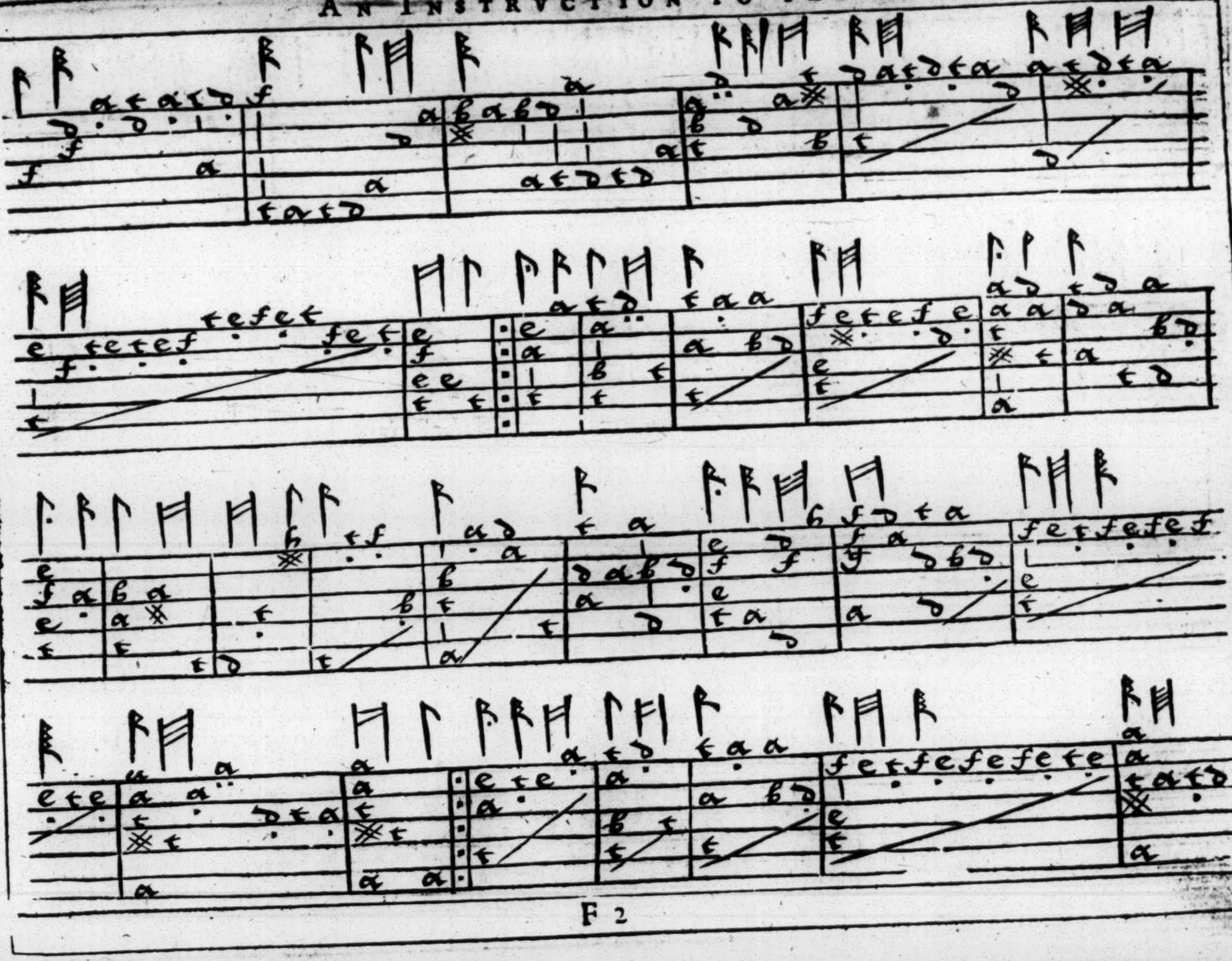

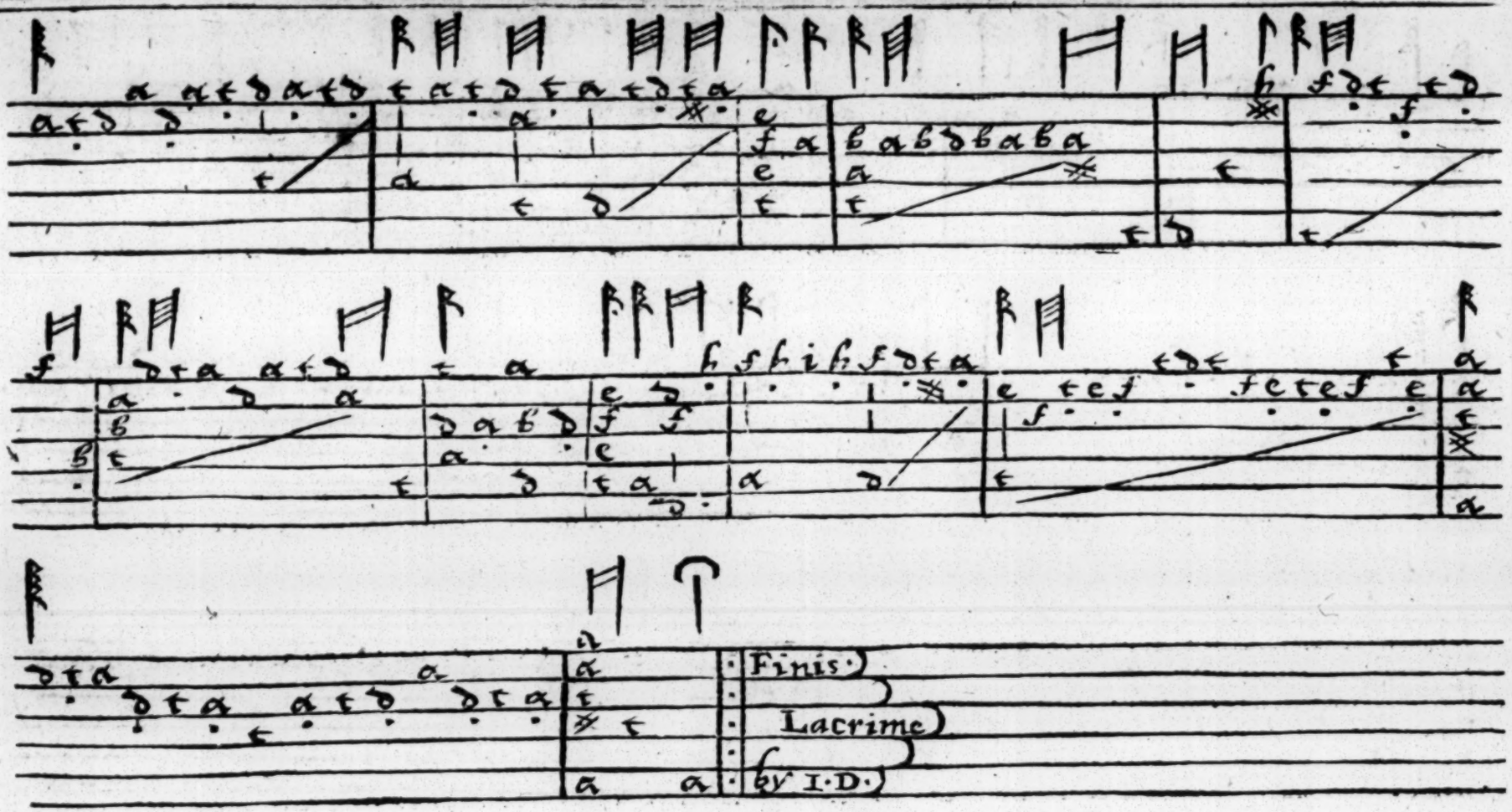
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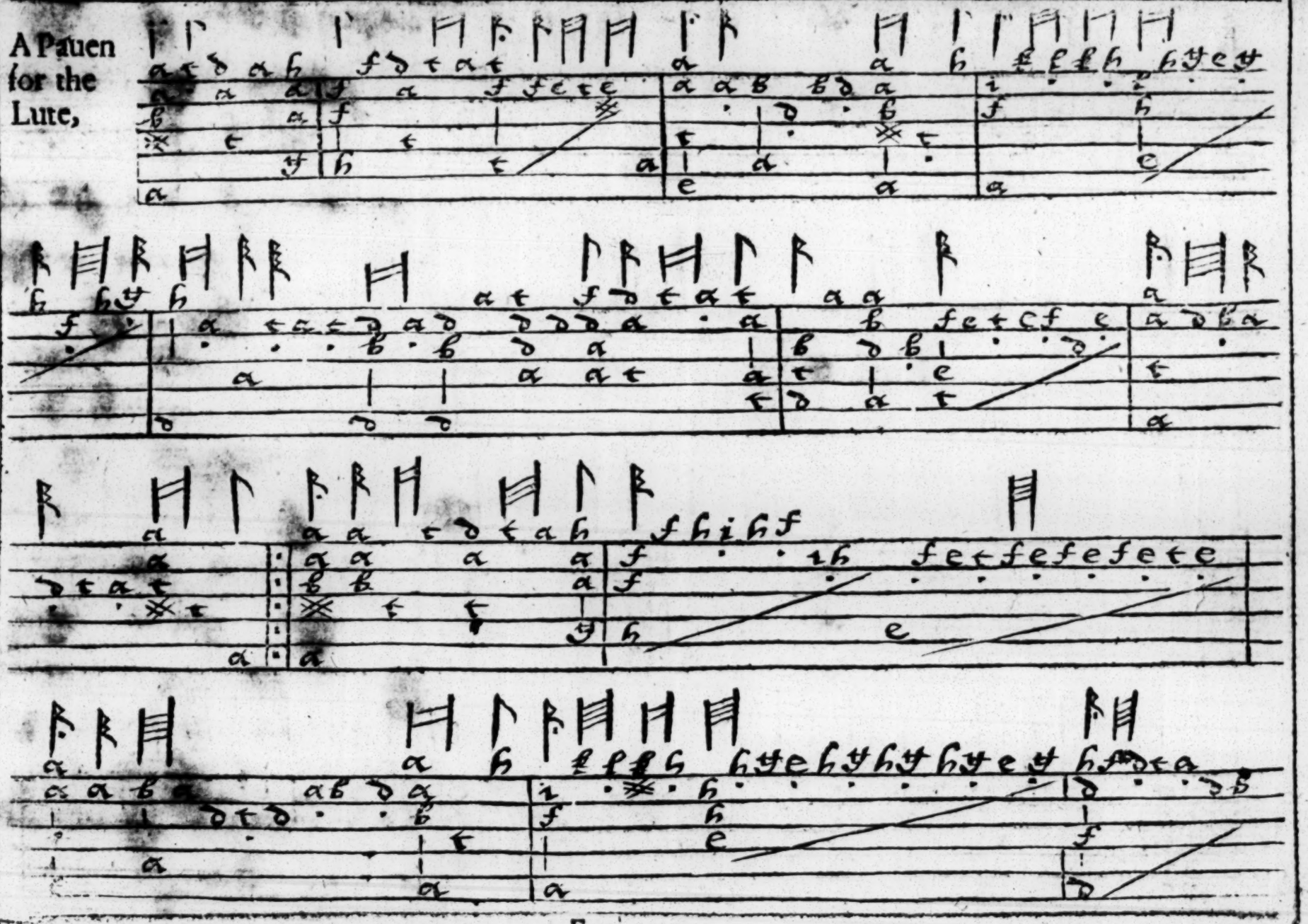

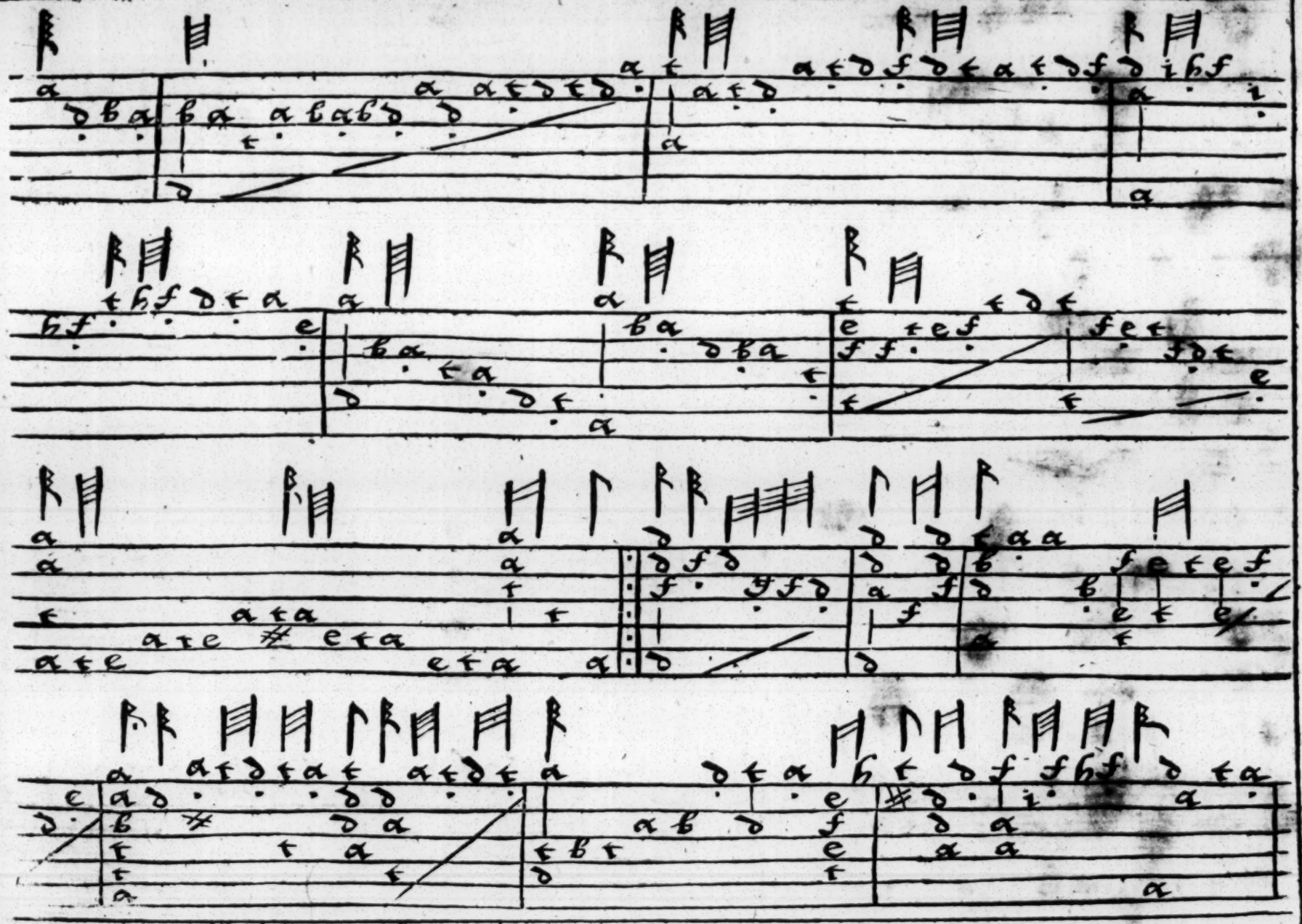

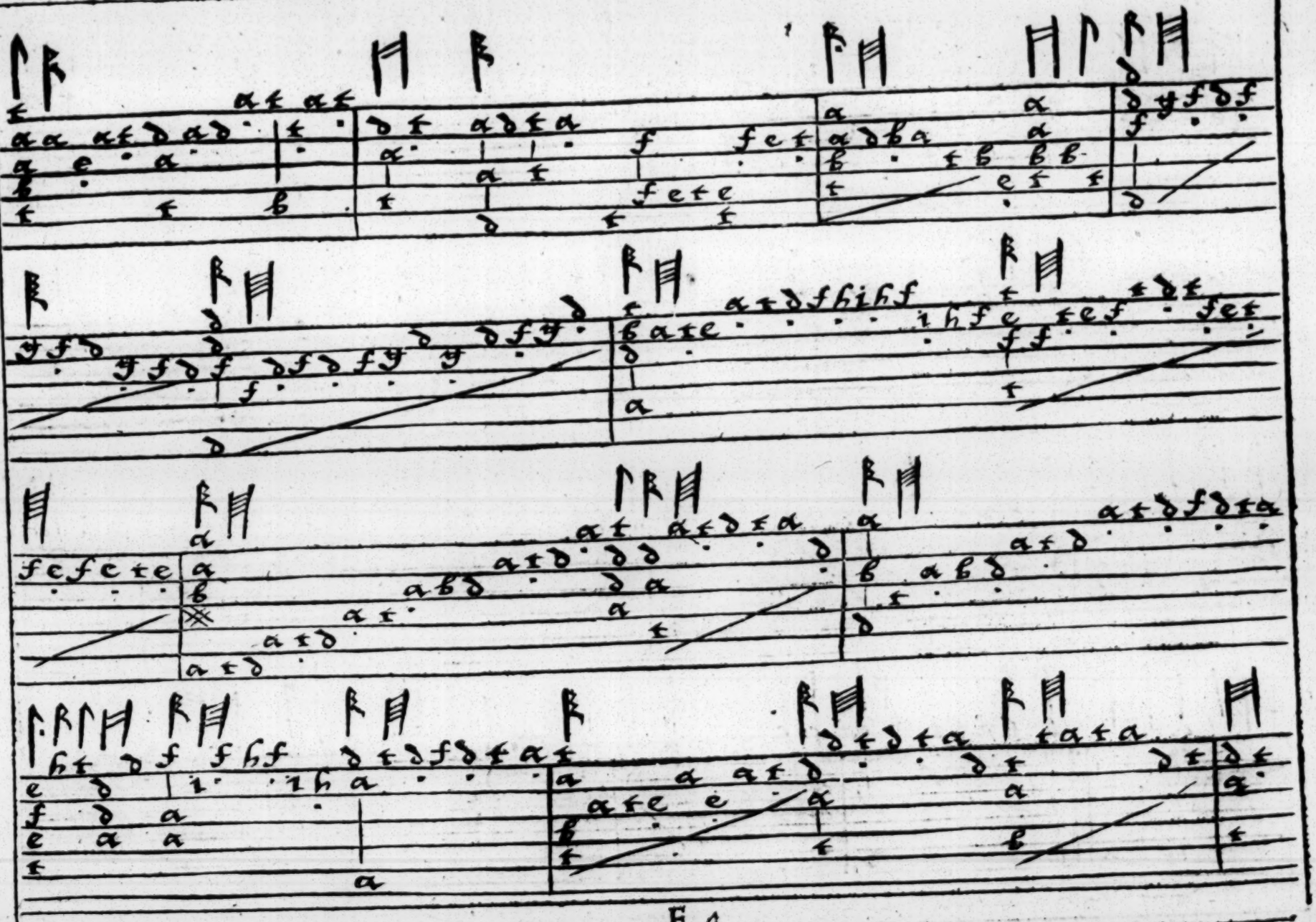

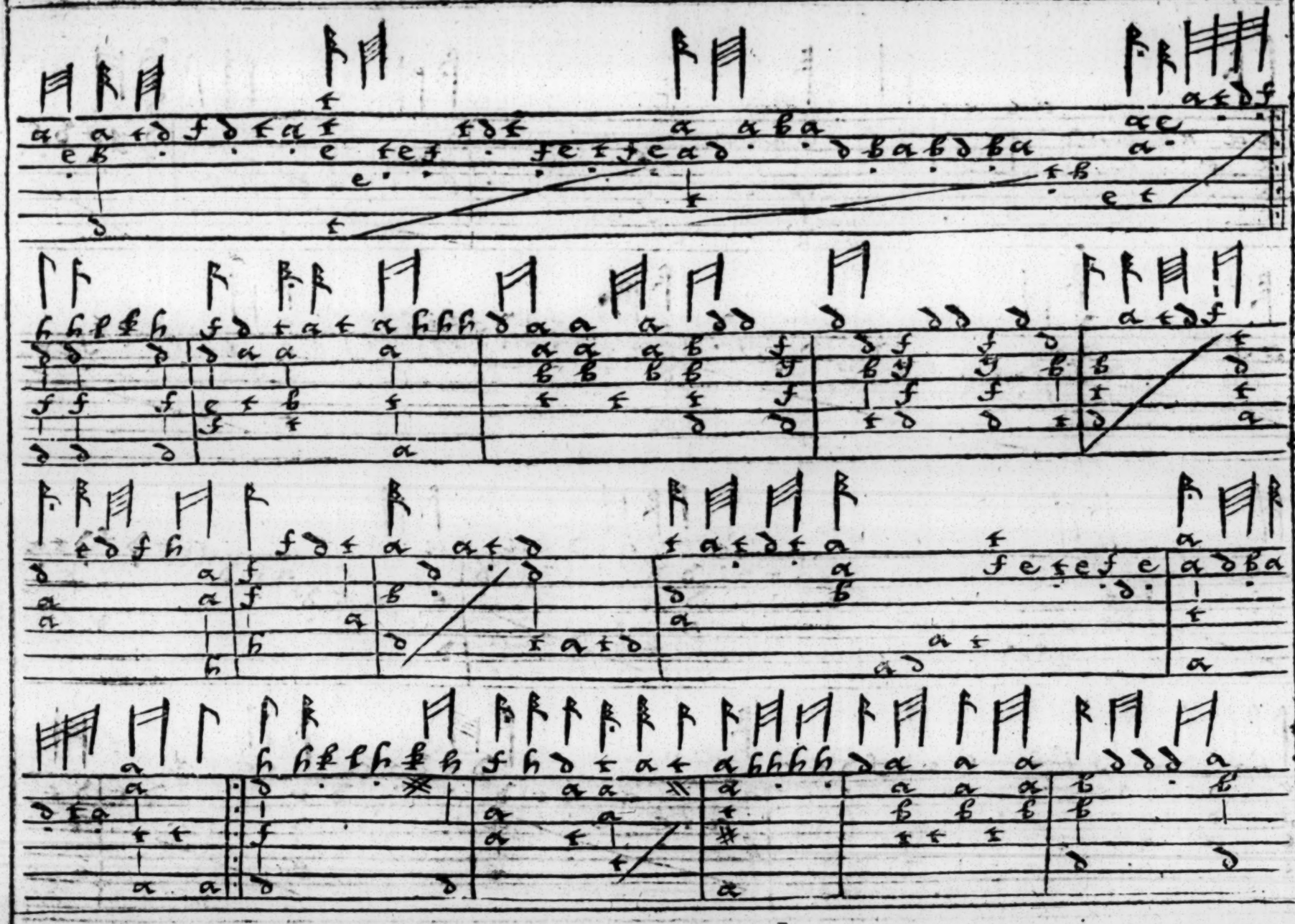

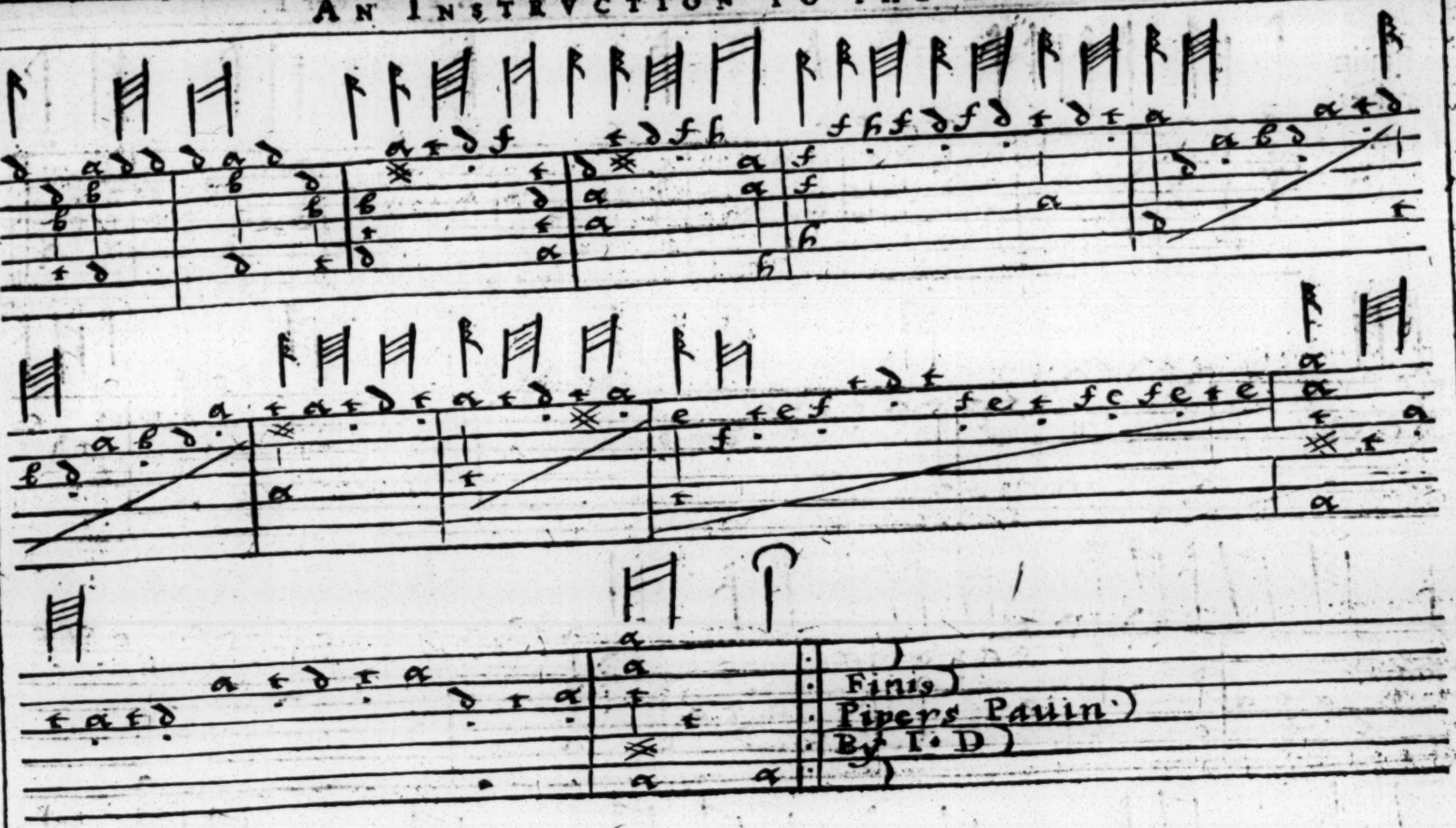
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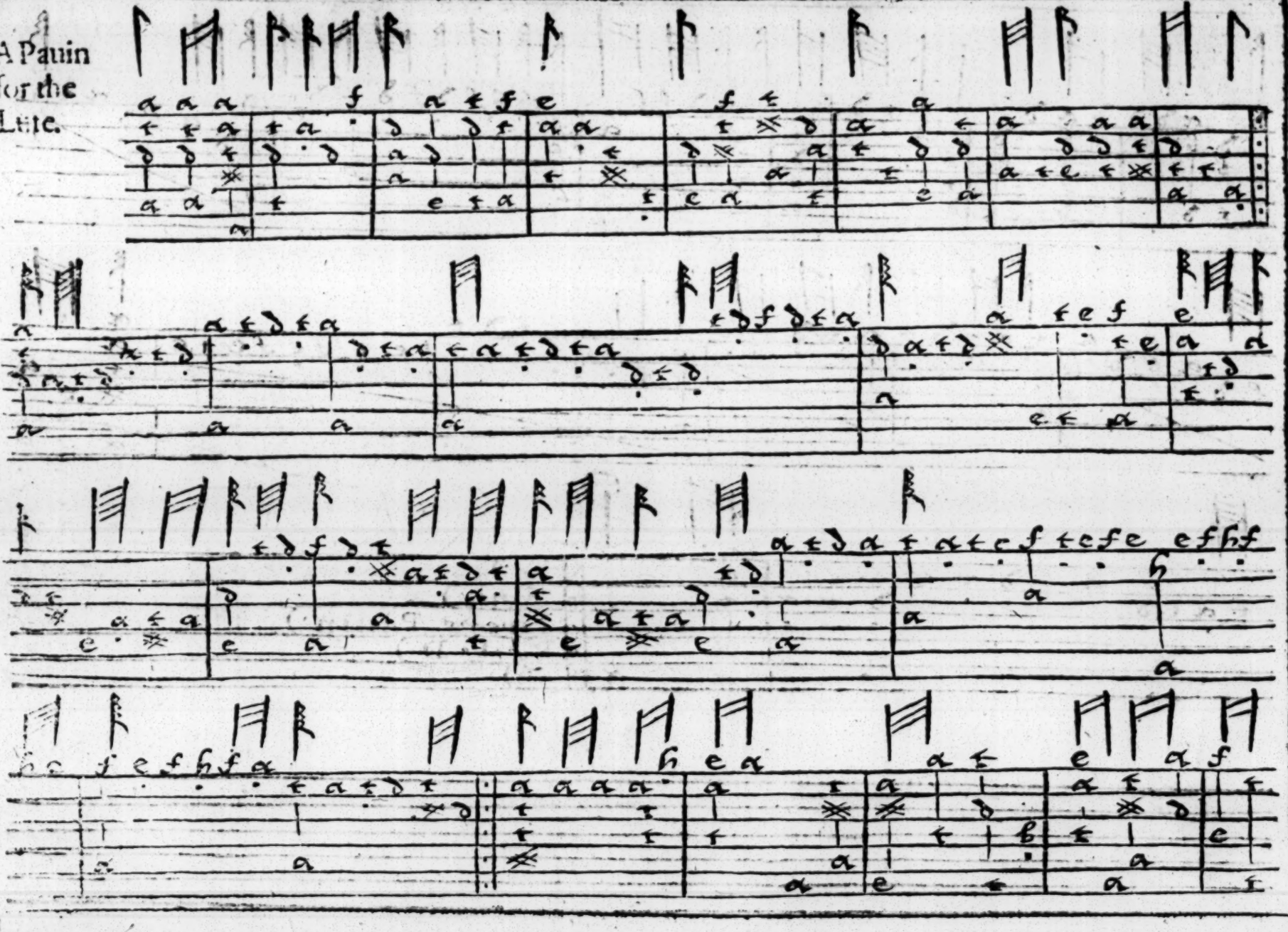

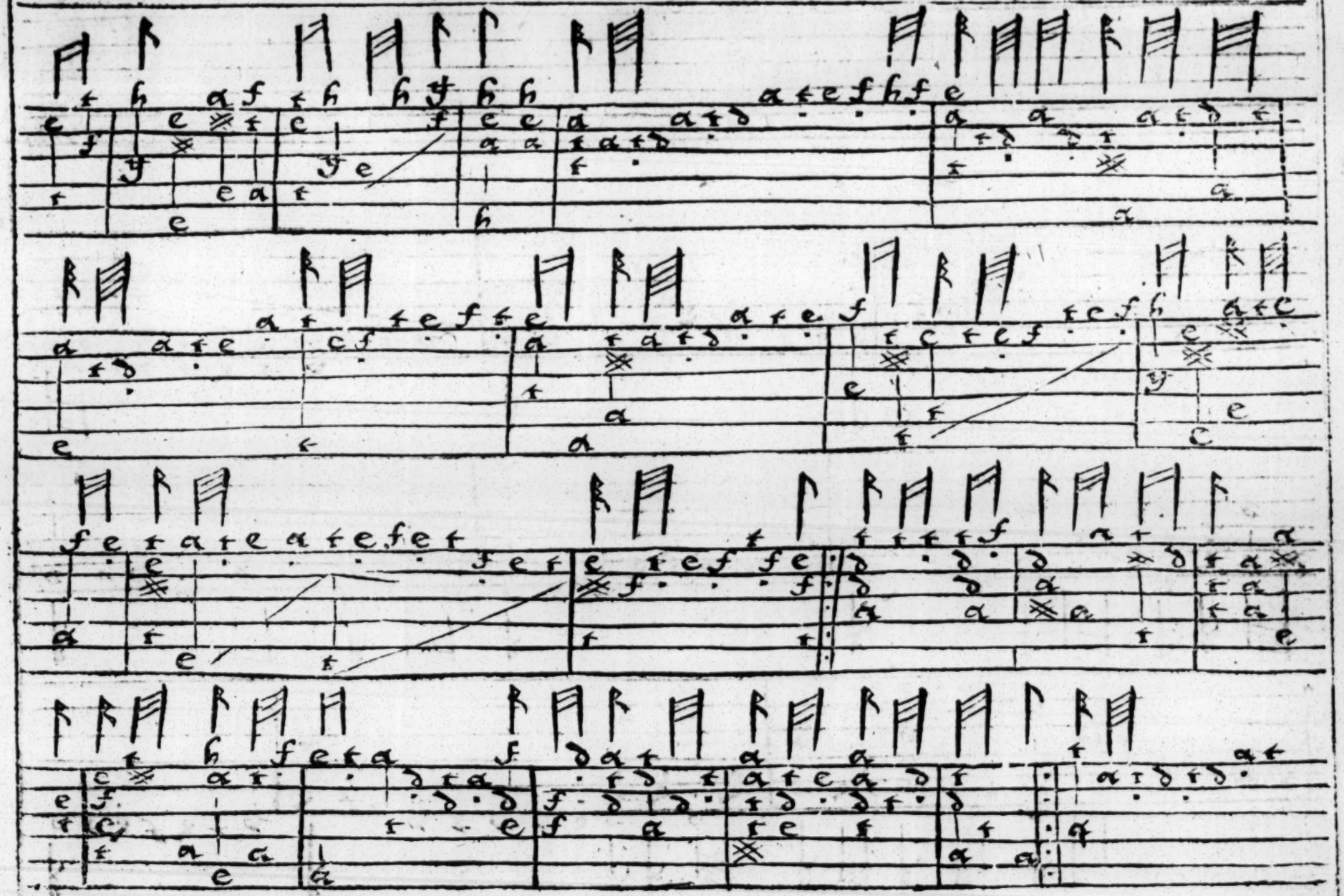

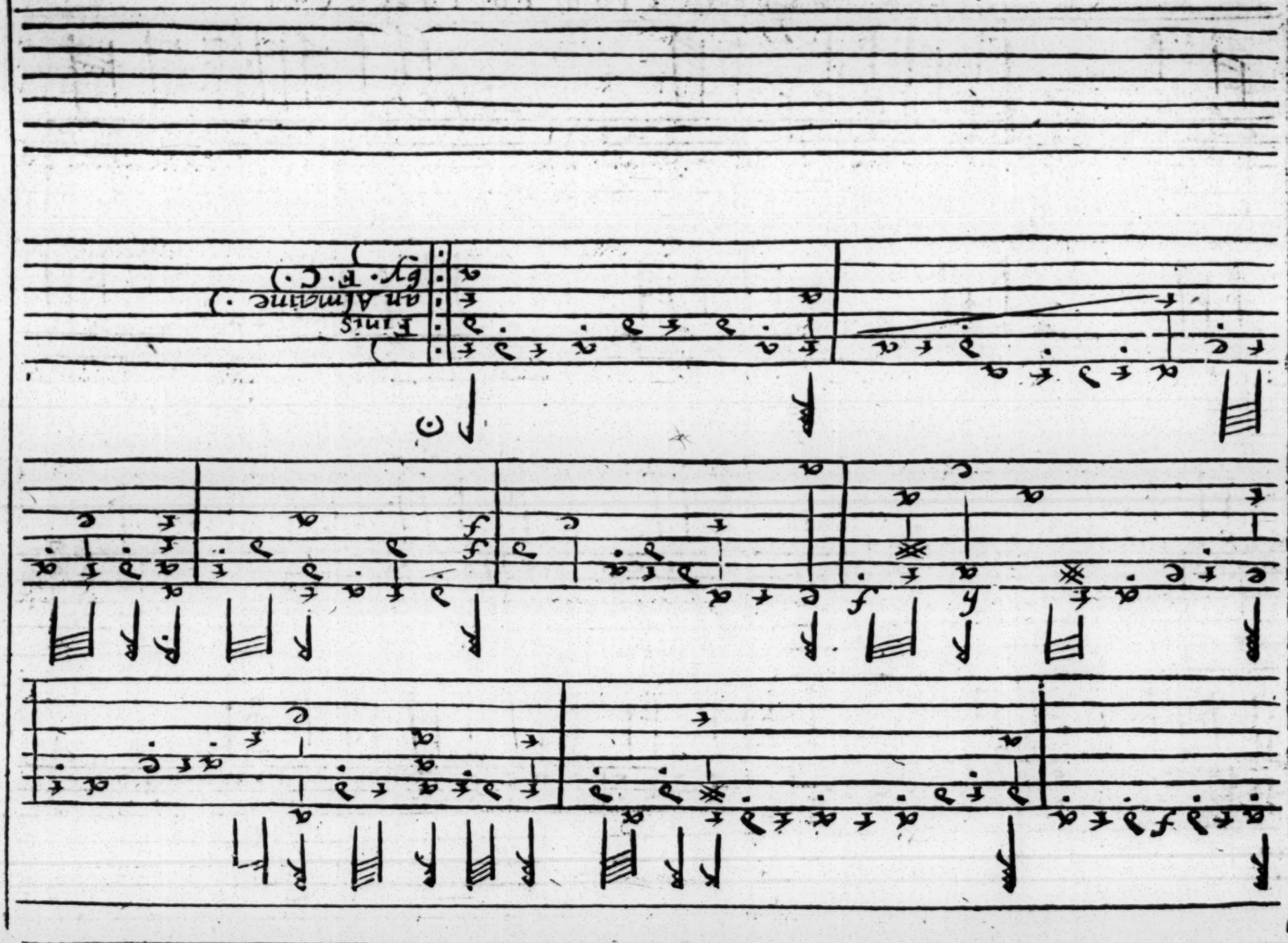
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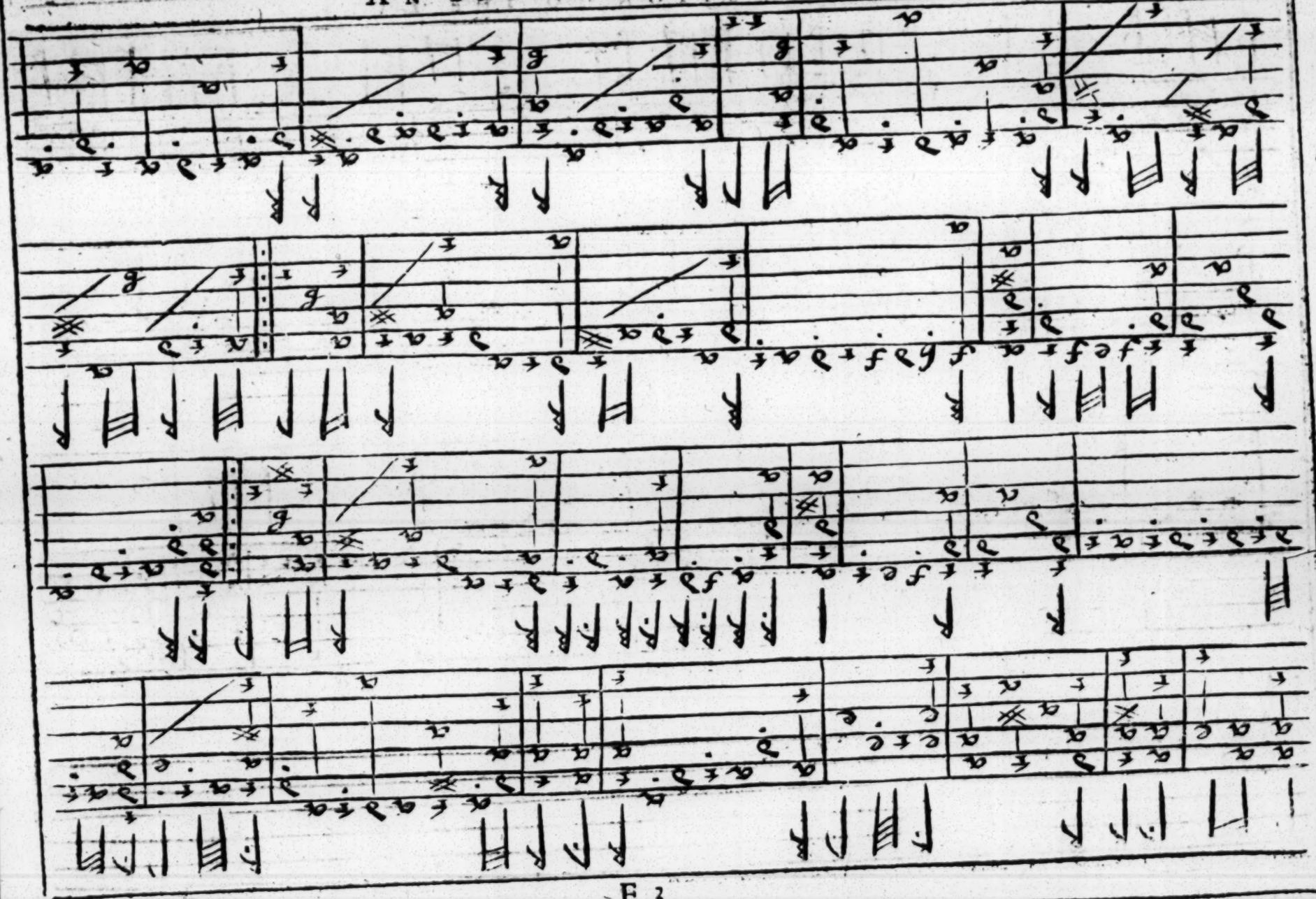

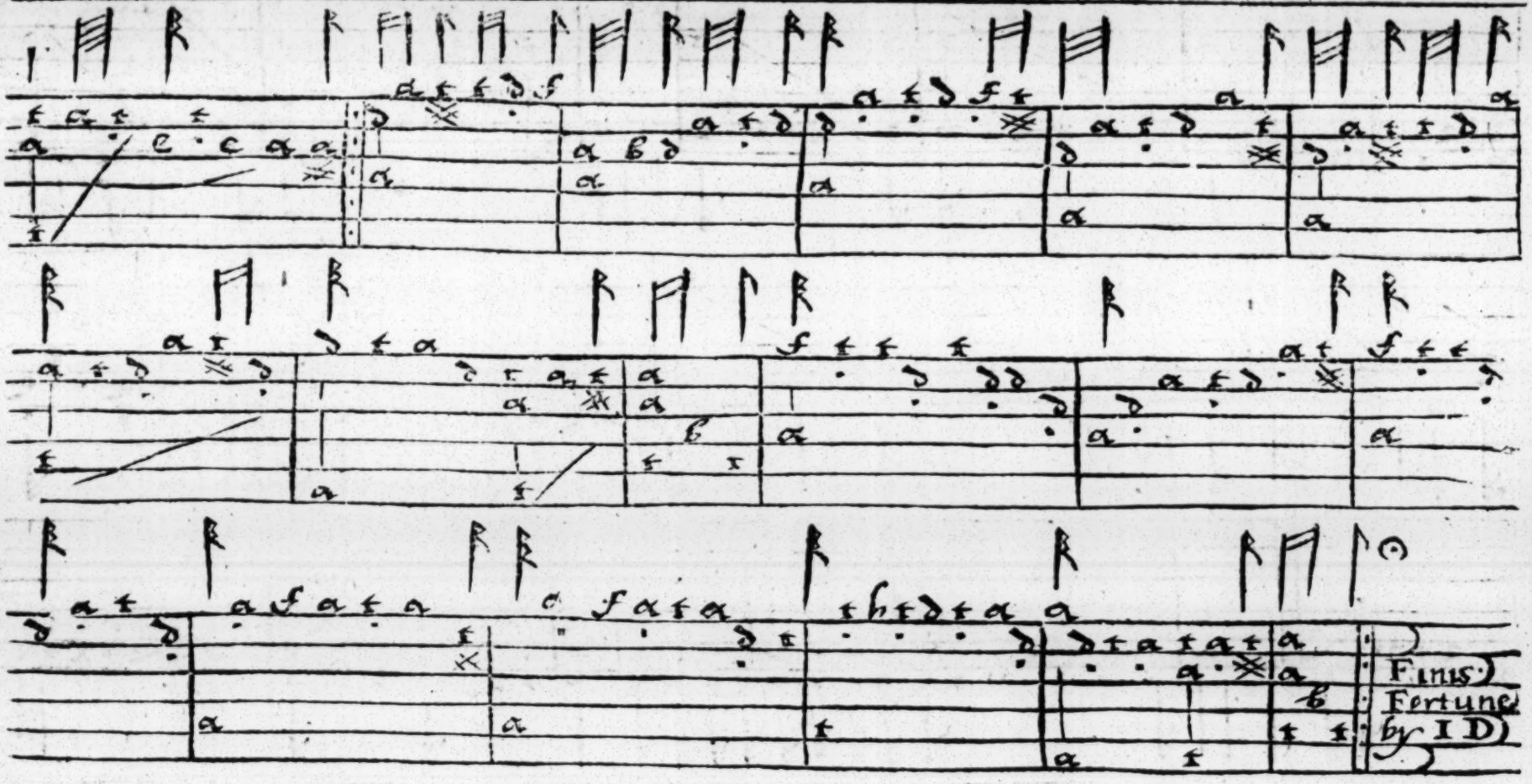
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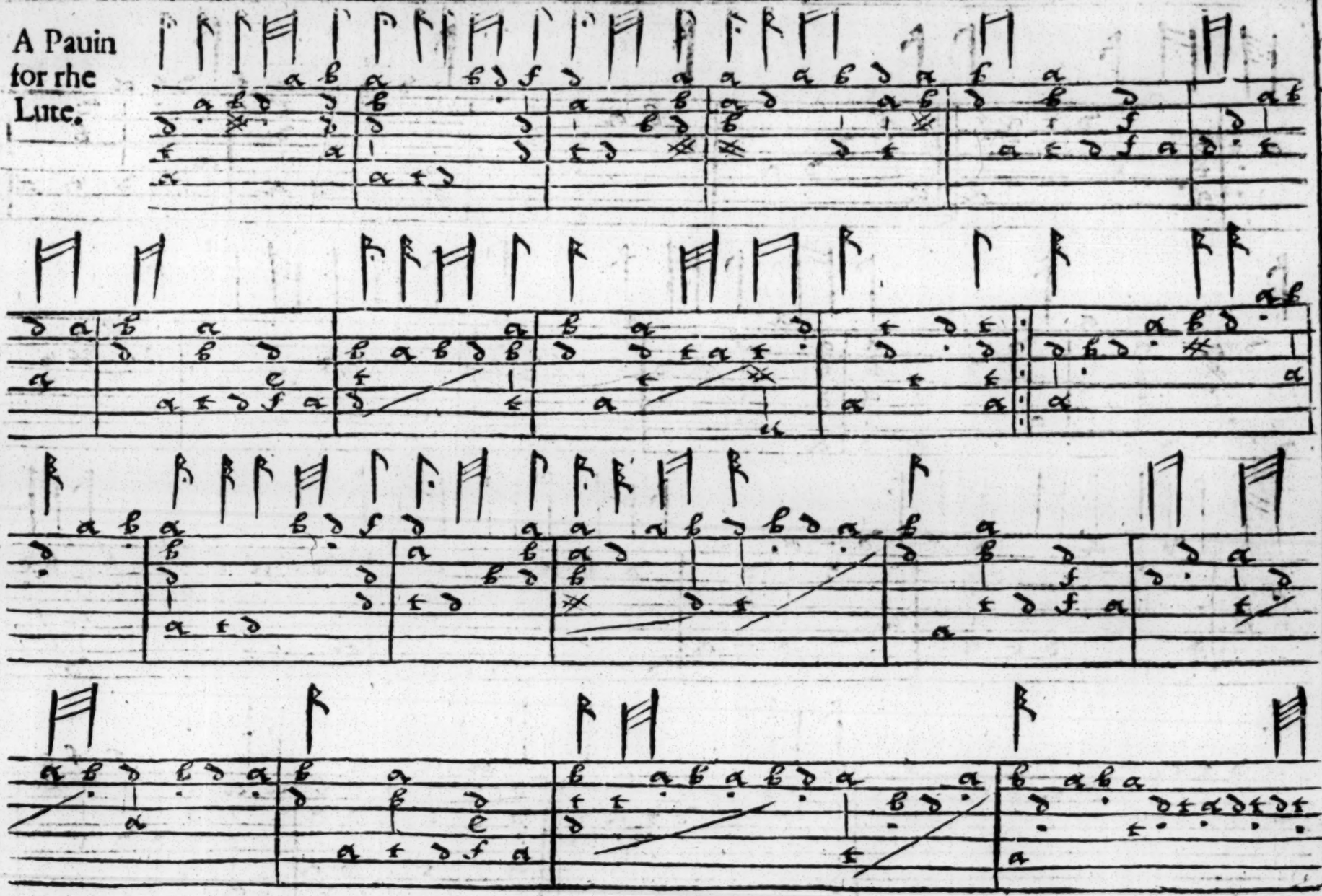

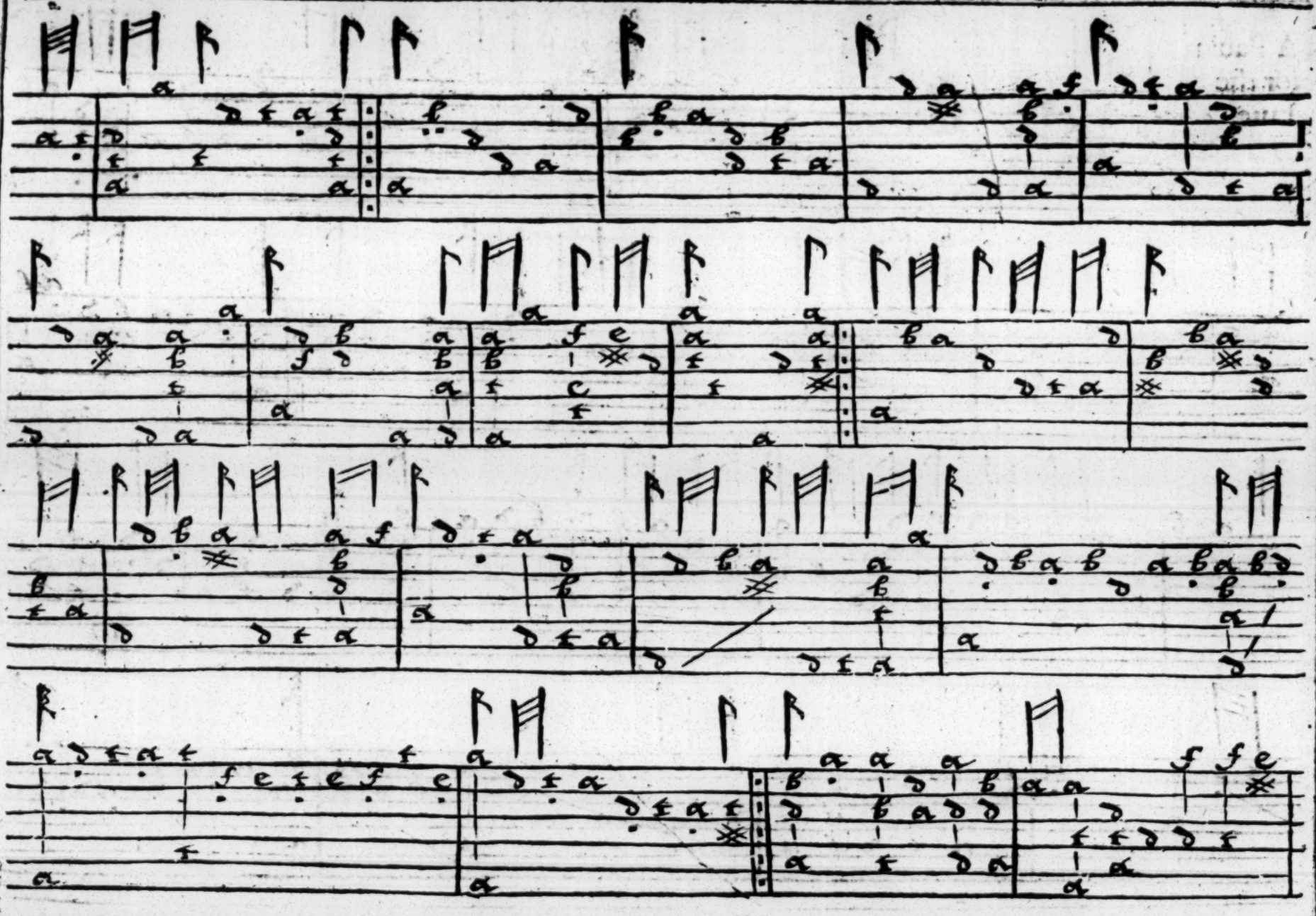

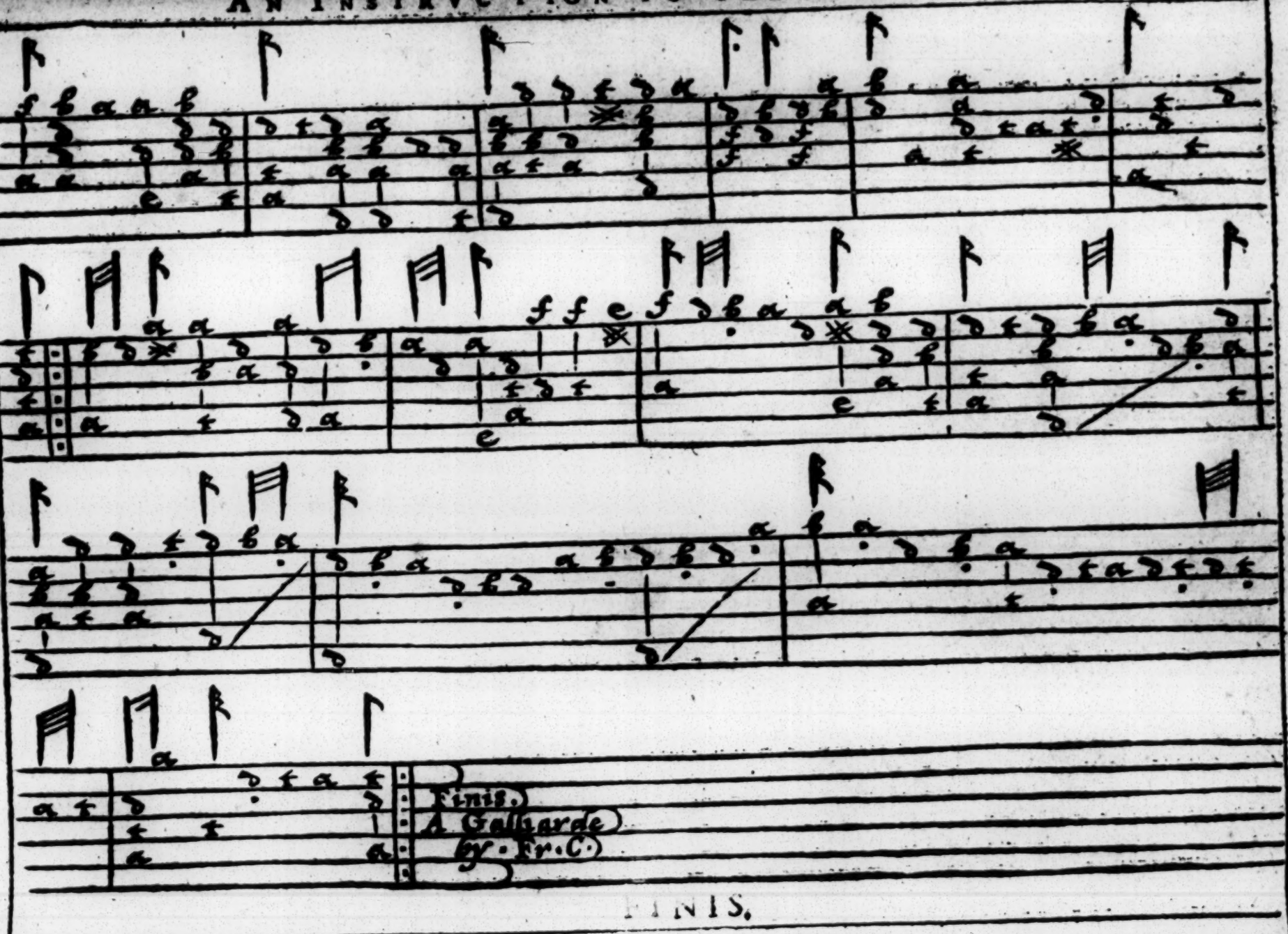

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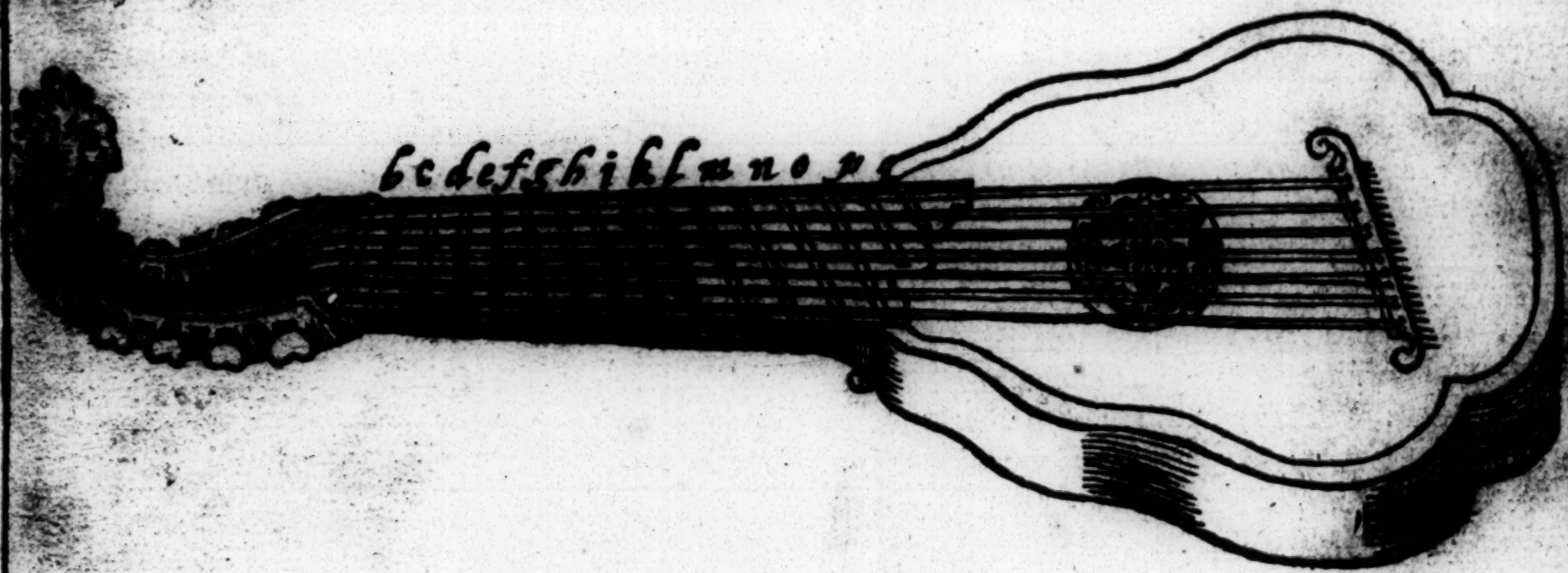
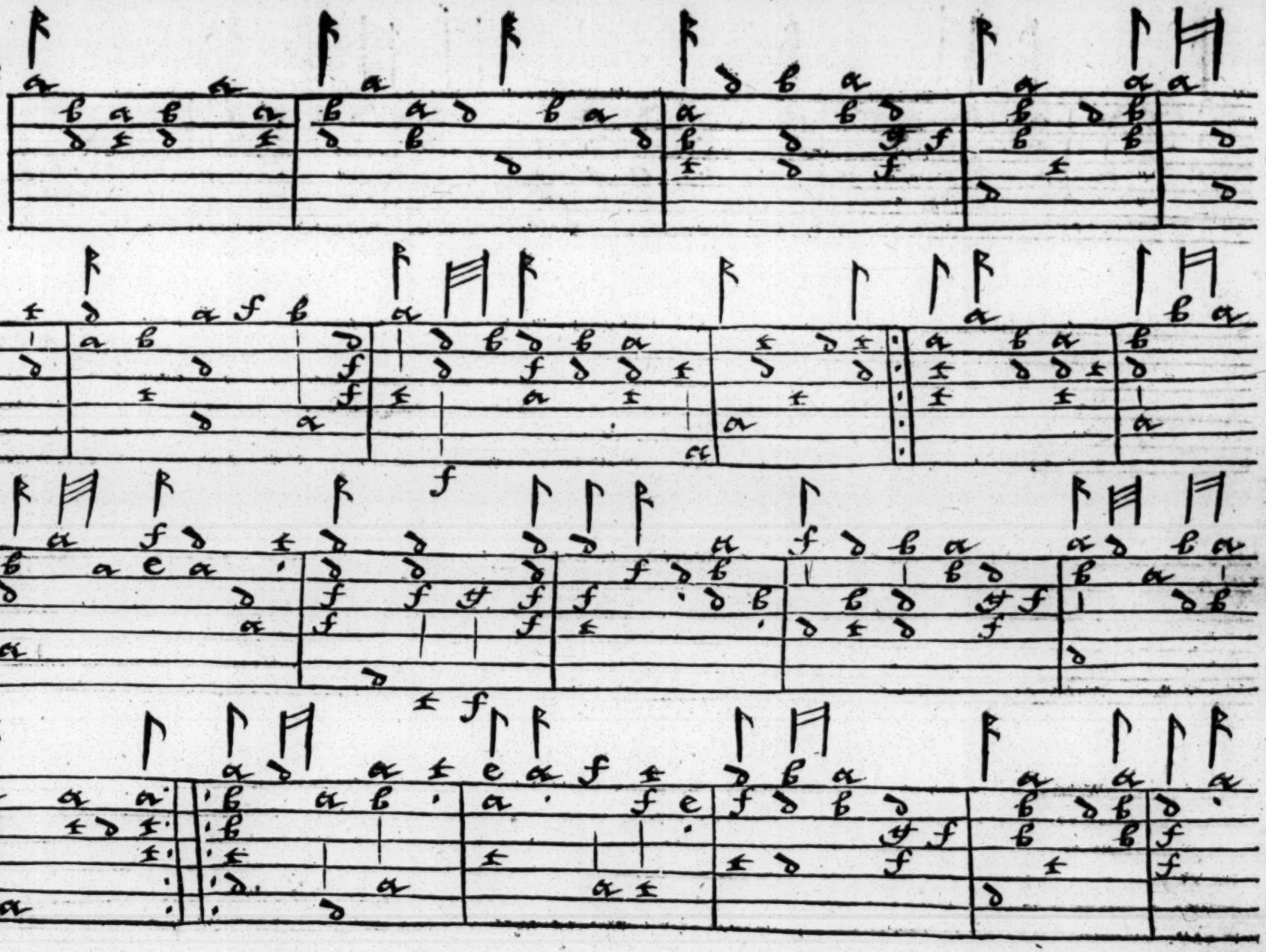


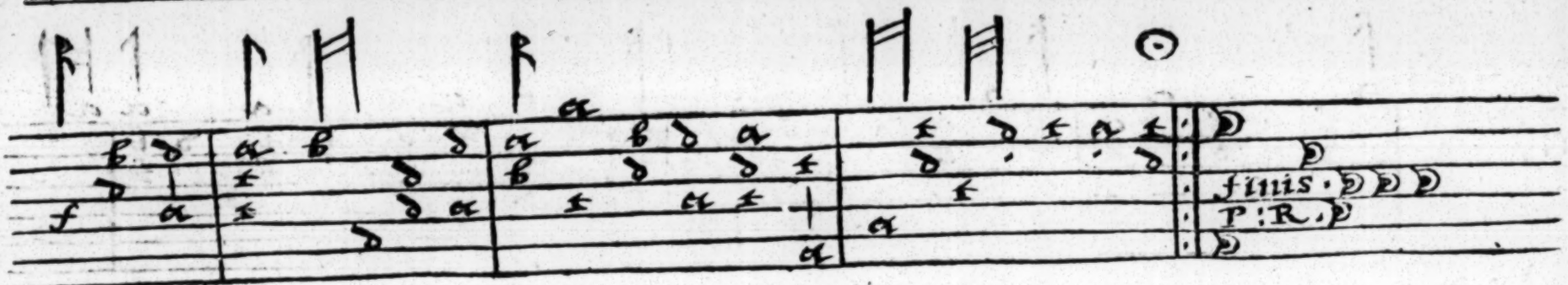
Imprinted at London for VVilliam Barley; and are to be sold at his shop in Gratious street neere Leaden-Hall.

COurteous and friendly Reader, as thou haſt ſeene before what my good will hath beene to pleaſure thee in the practiſe of the Lute, ſo here in this booke thou mayeſt perceaue my endeuoure continued to acquaint thee likewiſe with the ſtately Orpharion, although indeede that the leſſons which are played vpon the Lute may as well be plaied vpon the Orpharion, and likewiſe the leſſons which are played vpon the Orpharion may bee played vpon the Lute: But this difference is to be conſidered betweene them. Firſt for that the Orpharion is ſtrong with more ſtringes than the Lute, and alſo hath more frets or ſtops, and whereas the Lute is ſtrong with gut ſtrings, the Orpharion is ſtrong with wire ſtringes, by reaſon of which manner of ſtringing, the Orpharion doth neceſſarilie require a more gentle & drawing ſtroke than the Lute, I meane the fingers of the right hand muſt be eaſilie drawen ouer the ſtringes, and not ſuddenly griped, or ſharpelie ſtroken as the Lute is: for if yee ſhould doo ſo, then the wire ſtringes would claſh or iarre together the one againſt the other; which would be a cauſe that the ſounde would bee harſh and vnpleaſant: Therefore it is meete that you obſerue the difference of the ſtroke. And concerning the frets or ſtoppes, the difference doth conſiſt in the different number that is betweene them, for the Lute hath no farther than i. and the Orpharion hath to q. but it is ſeldome that any leſſon for the Orpharion doth paſſe the ſtops of L. or M. yet thoſe that are cunning, can at their pleaſure make vſe for all the ſtops. And for that which may bee ſaid of the cunning or of the diuerſitie of accords with the true manner of fingering or handling the necke and bellie of the Orpharion, the former rules that are in the Inſtruction to the Lute will ſufficiently inſtruct thee, onely the difference of the ſtroke excepted, as I haue ſhewed before, which muſt bee more gentle and drawing, and not ſo ſudden and ſharpe as the Lute is alwaies ſtroken. Thus hoping thou wilt accept both of my trauaile & charge ſeeing my paines hath beene imployed to pleaſure all thoſe that are deſirous to beſtowe ſome times on the practiſe of this Inſtrument, and cannot at all times haue a Tutor.

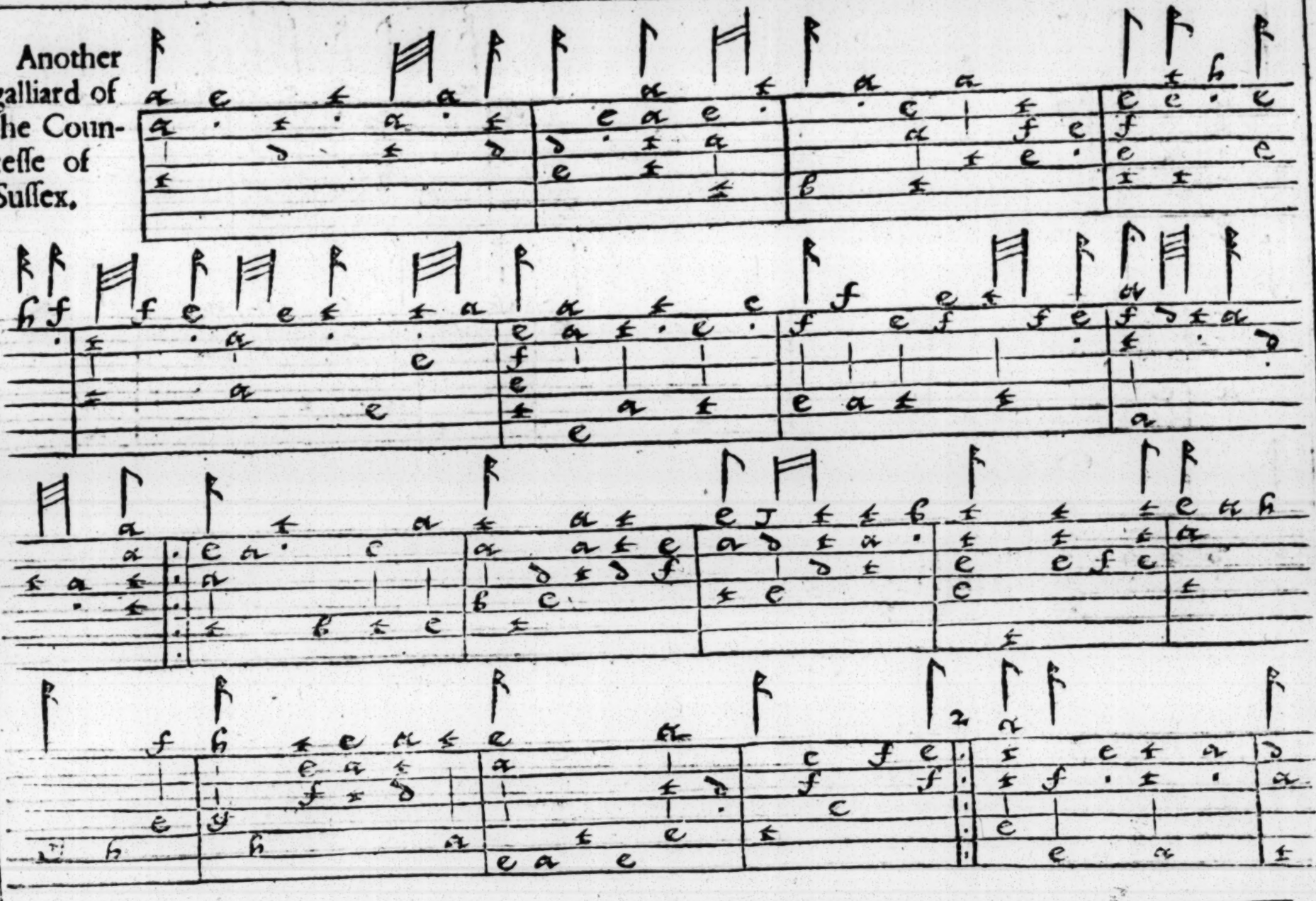
Vale. W. B.

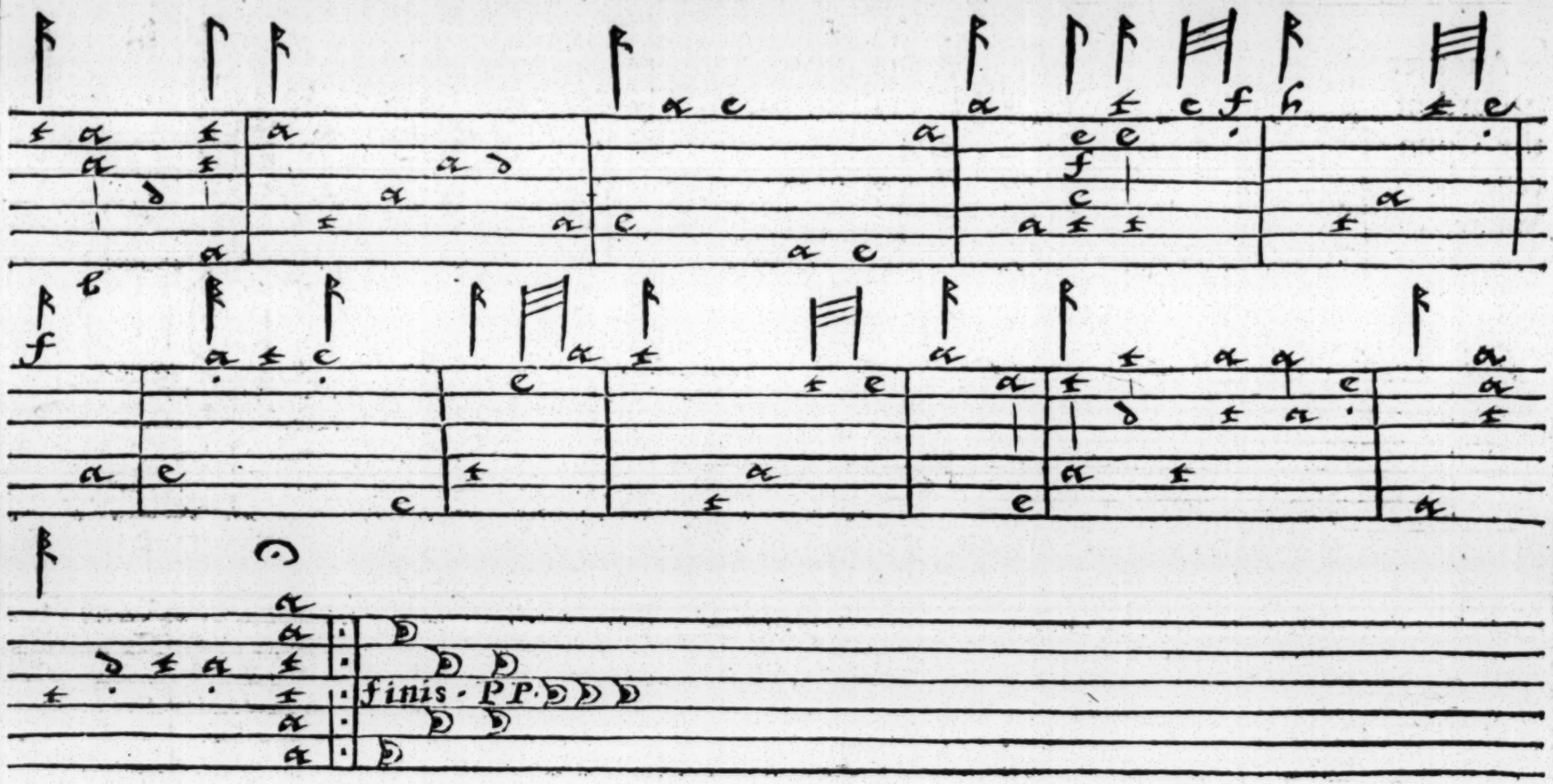
THE Countesse of Sussex Galliard.




finis
P:R.

Another galliard of the Countesse of Sussex.

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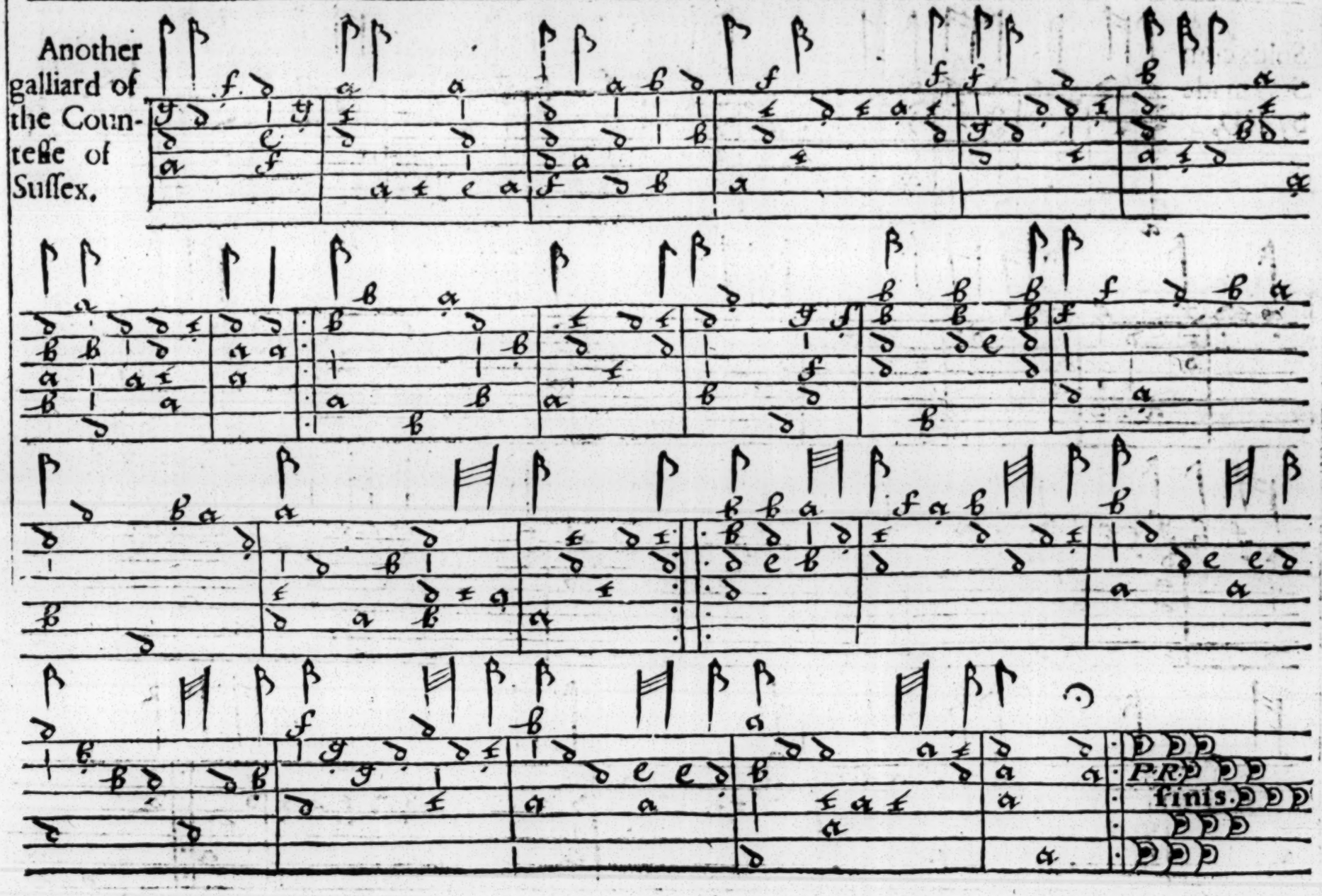
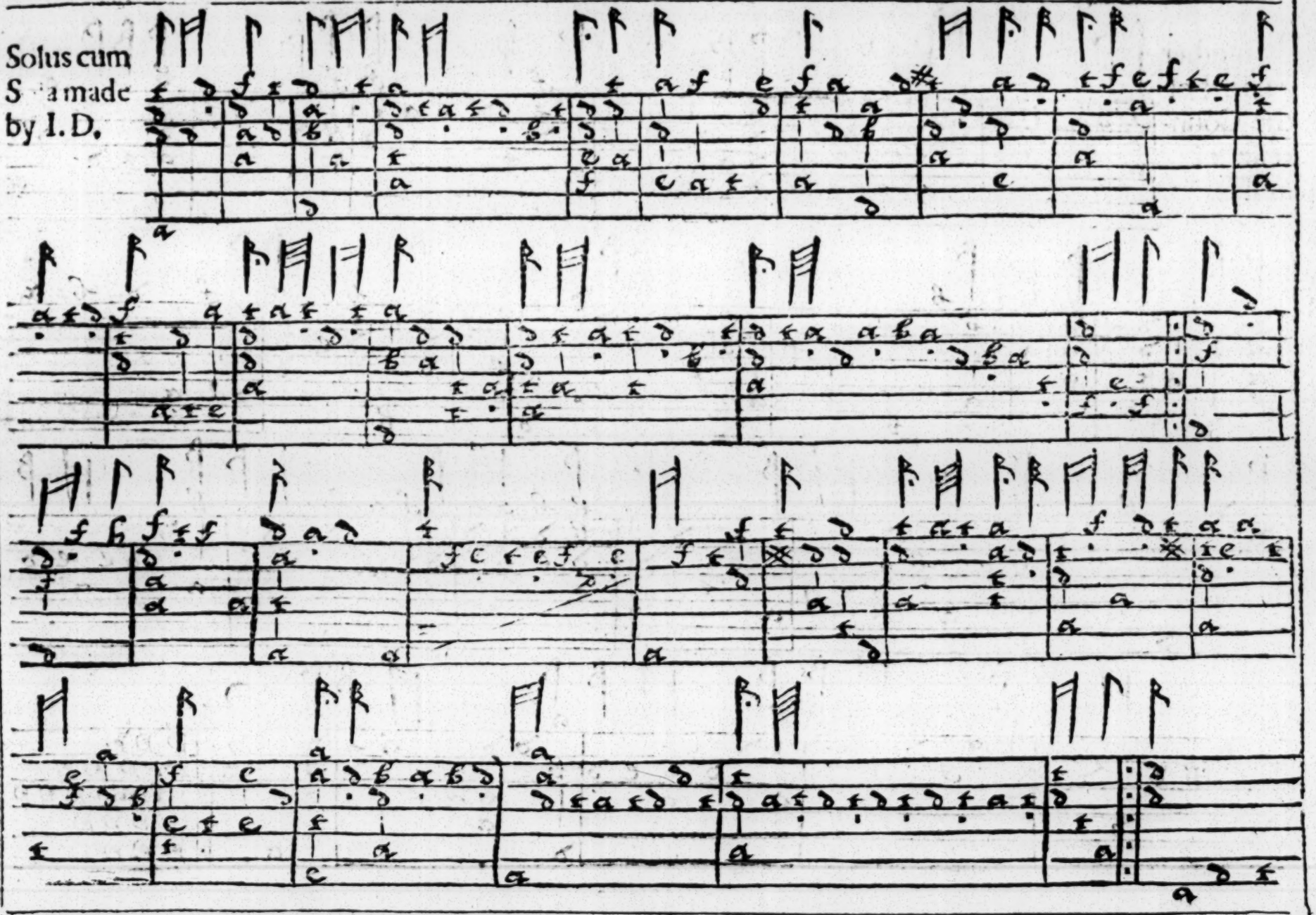
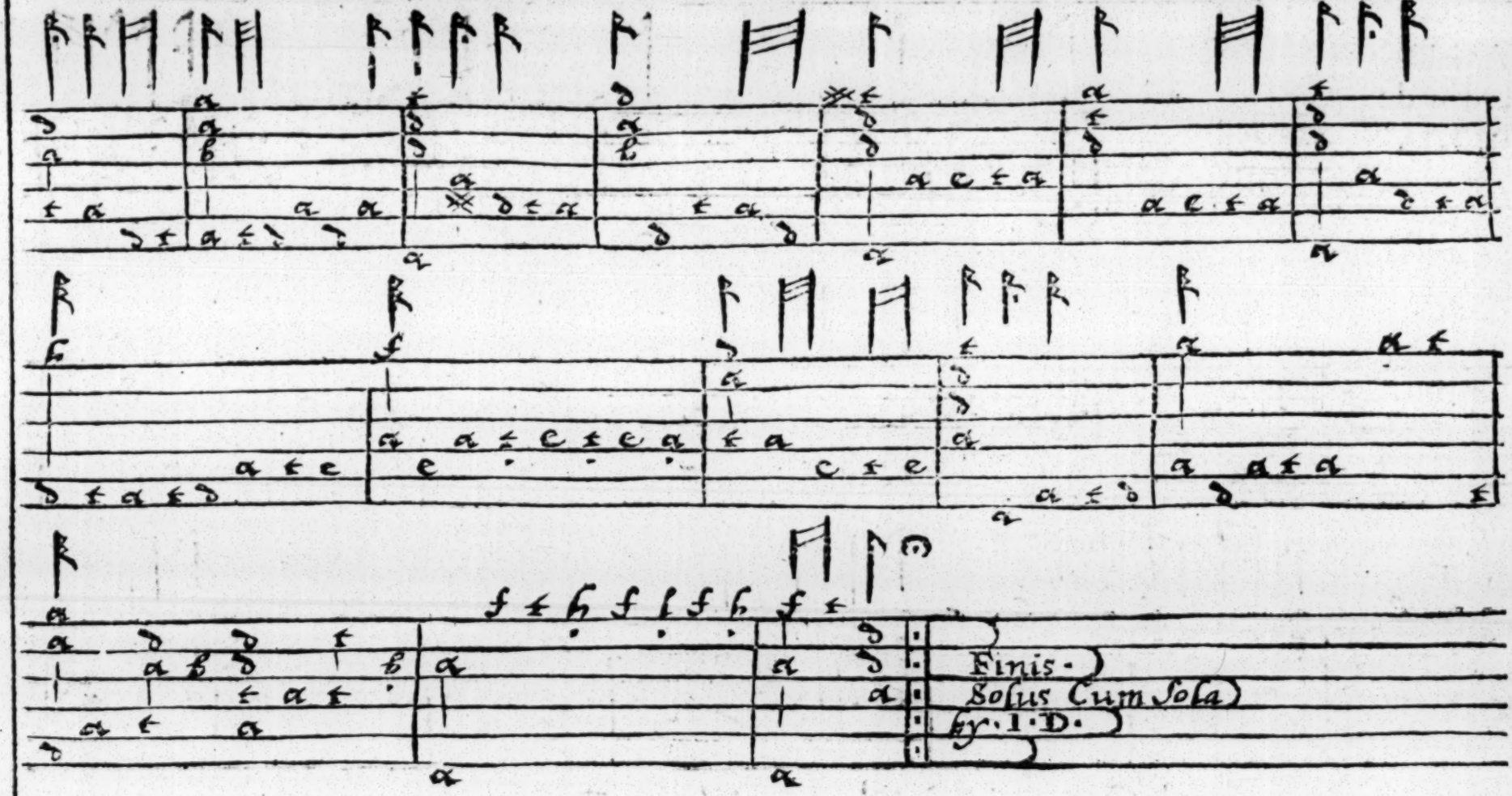
Another galliard of the Countesse of Sussex.

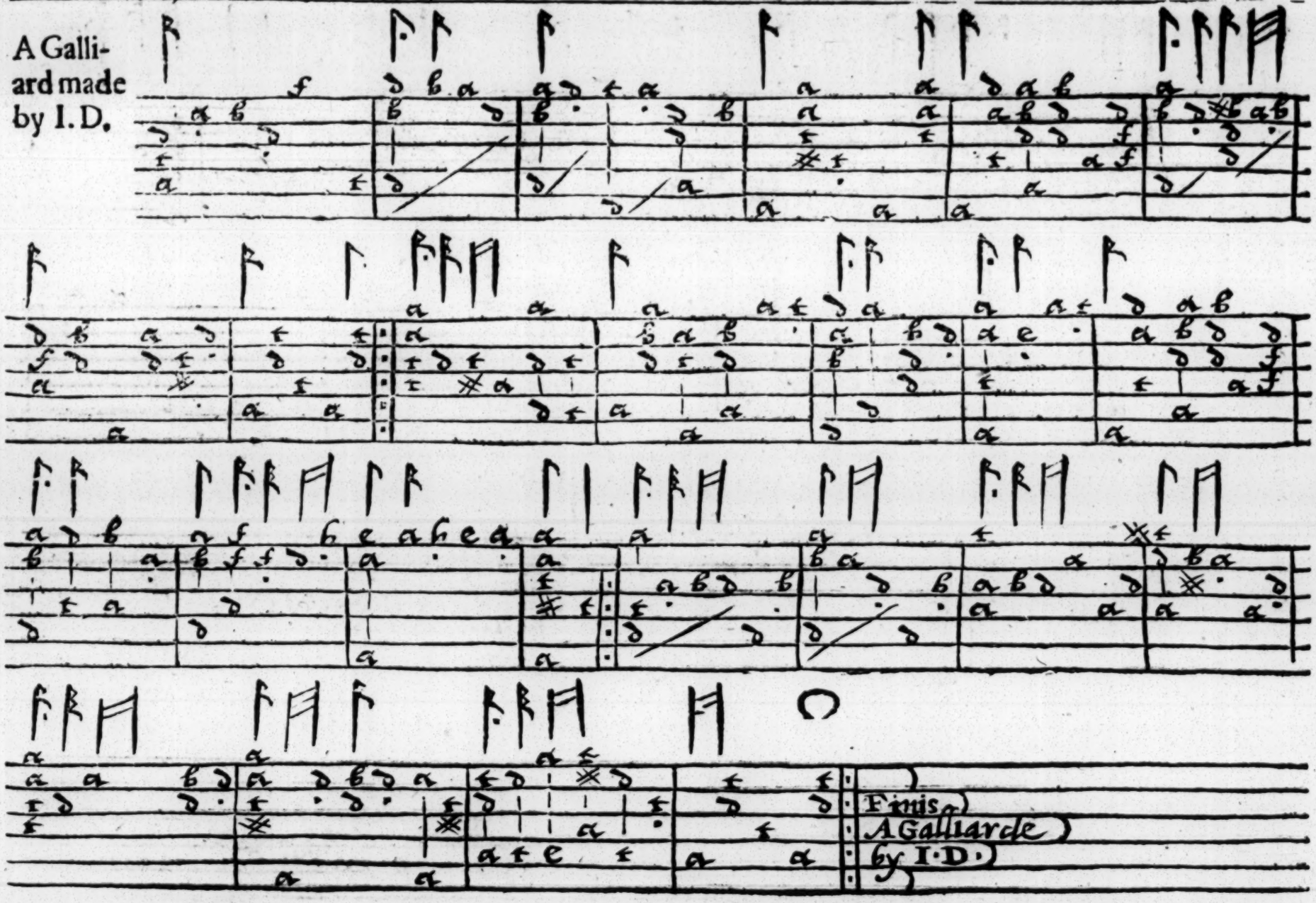


Solus cum
Sola made
by I. D.

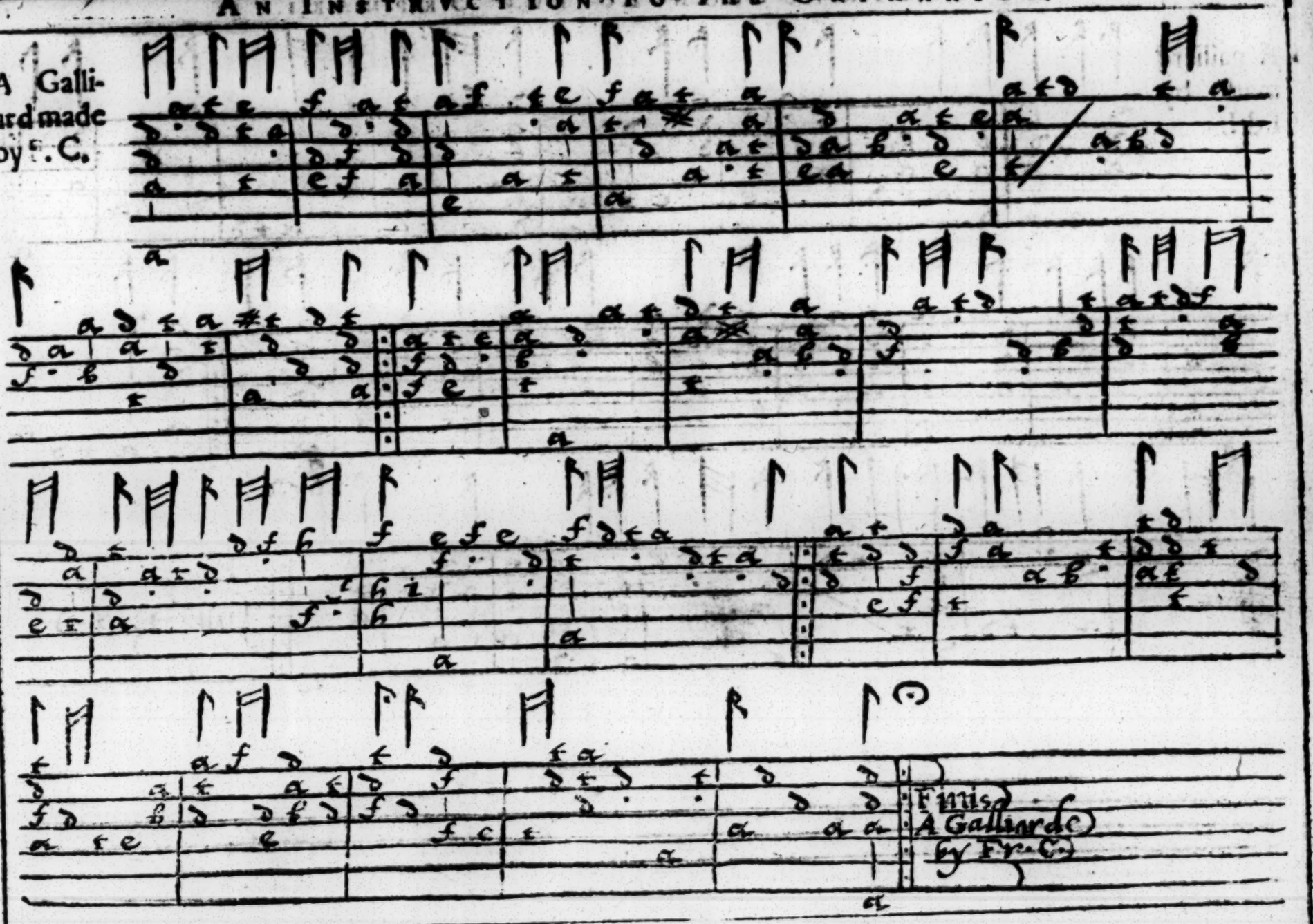



Finis.
Solus Cum Sola
fy. 1. D.

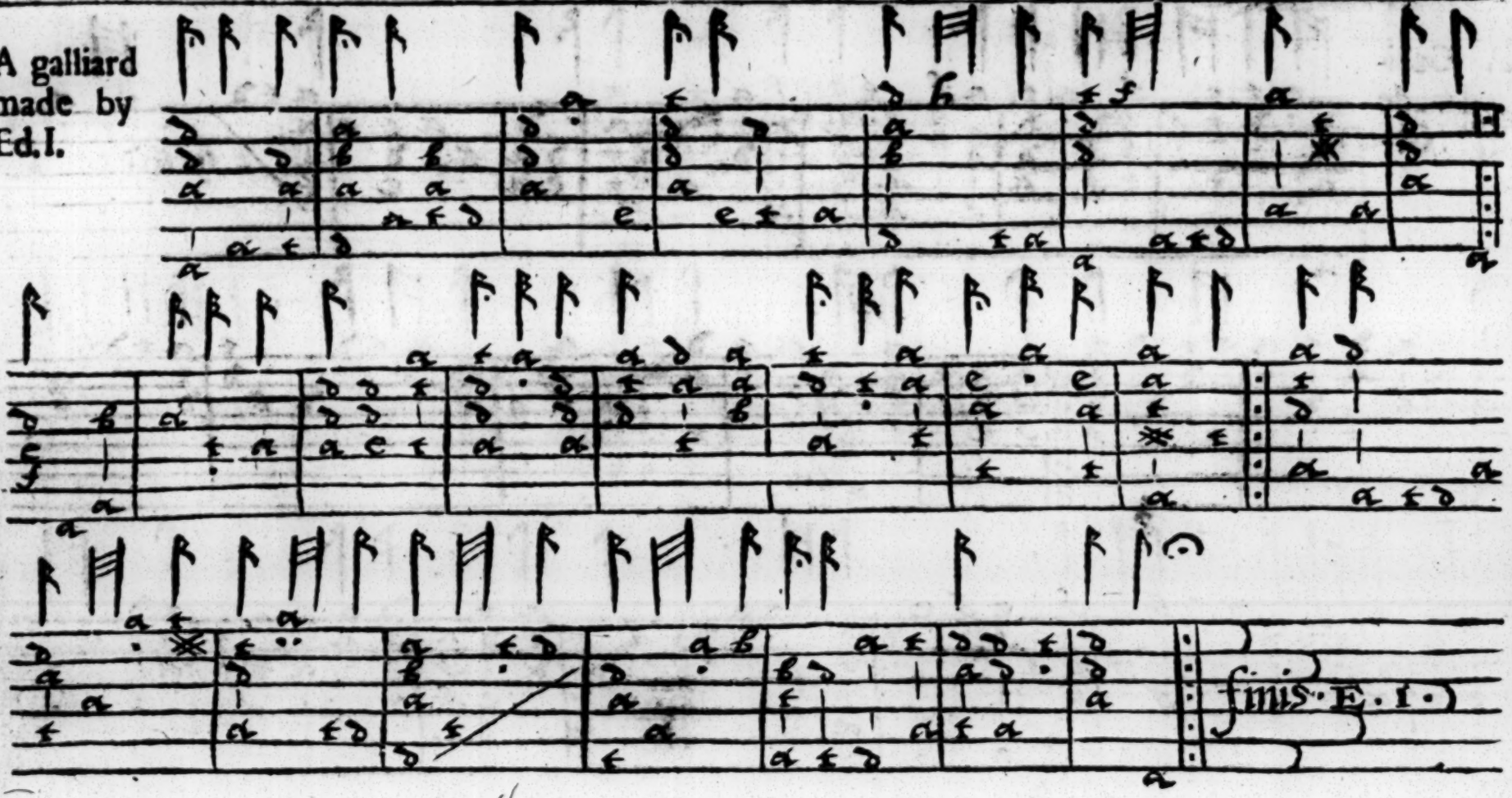
A Galliard made by I. D.



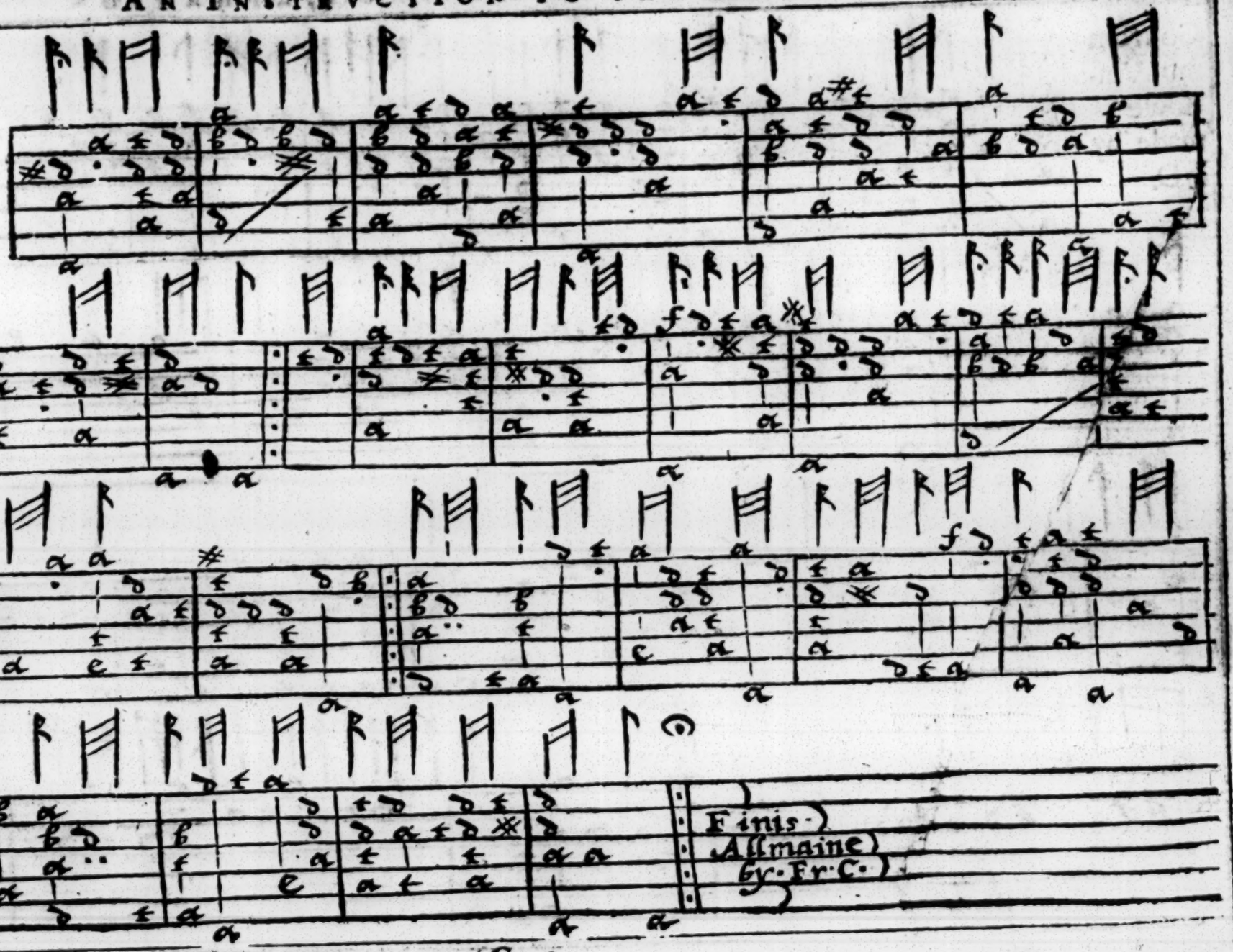
A Galliard made by F. C.



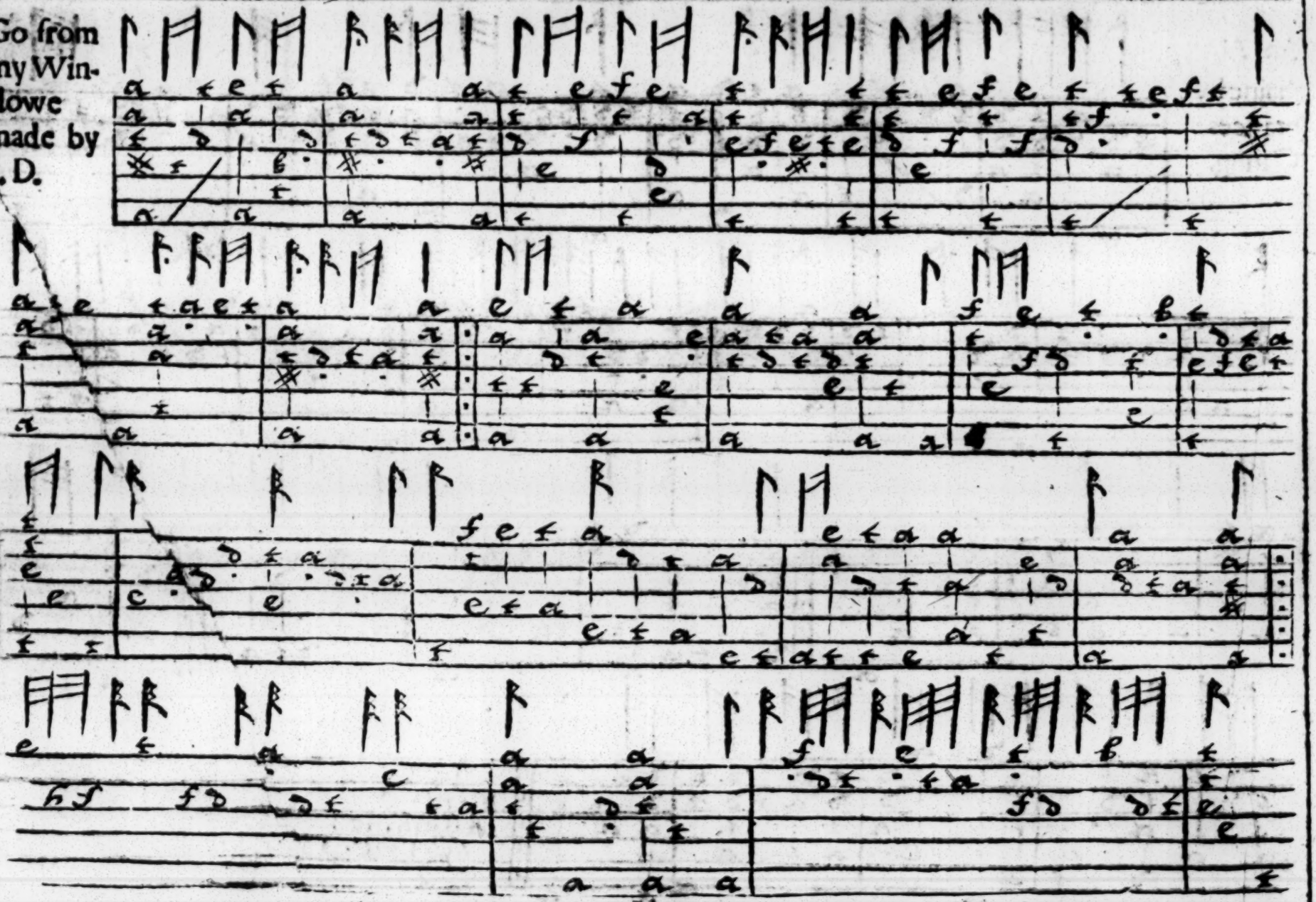
A galliard made by Ed. I.

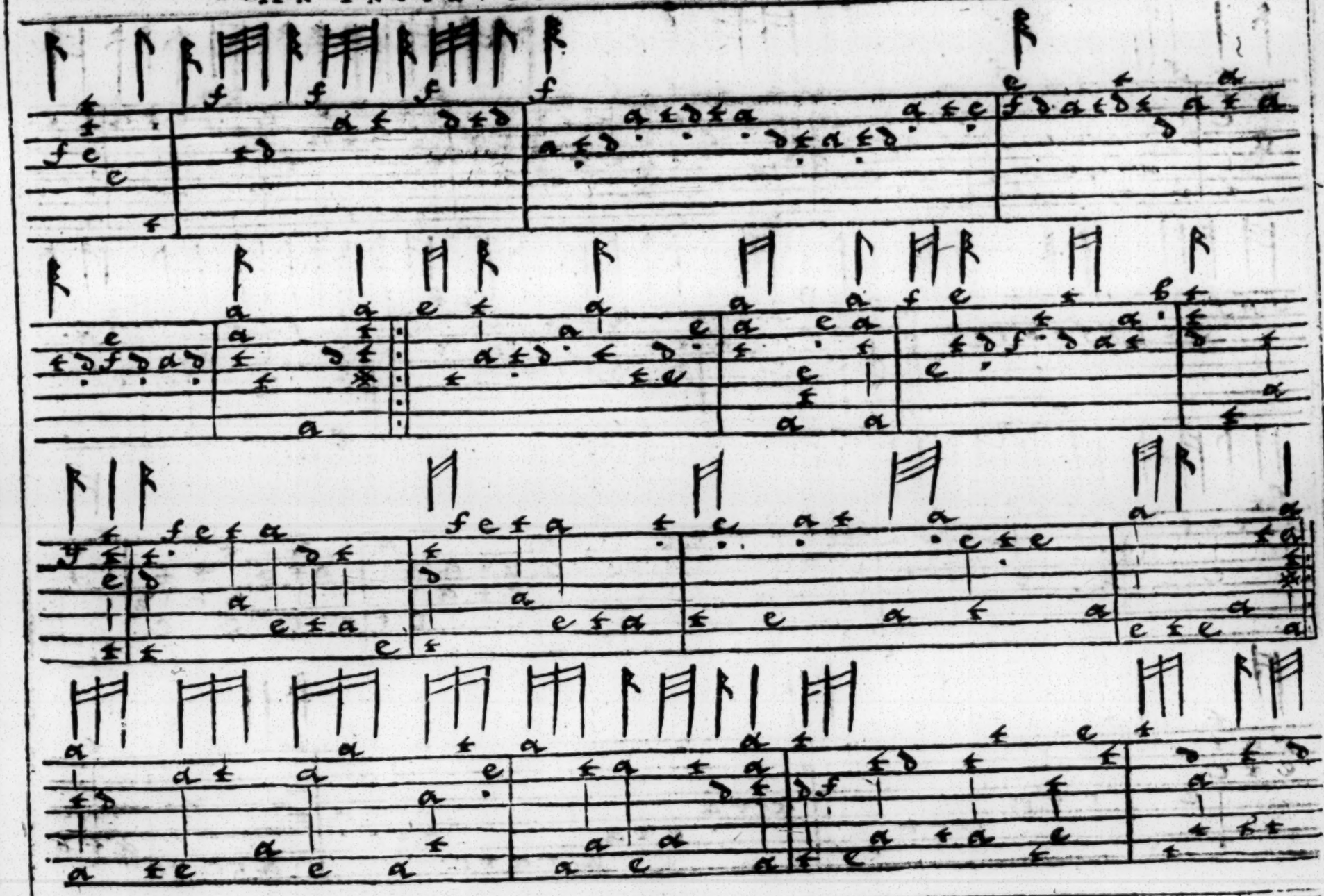


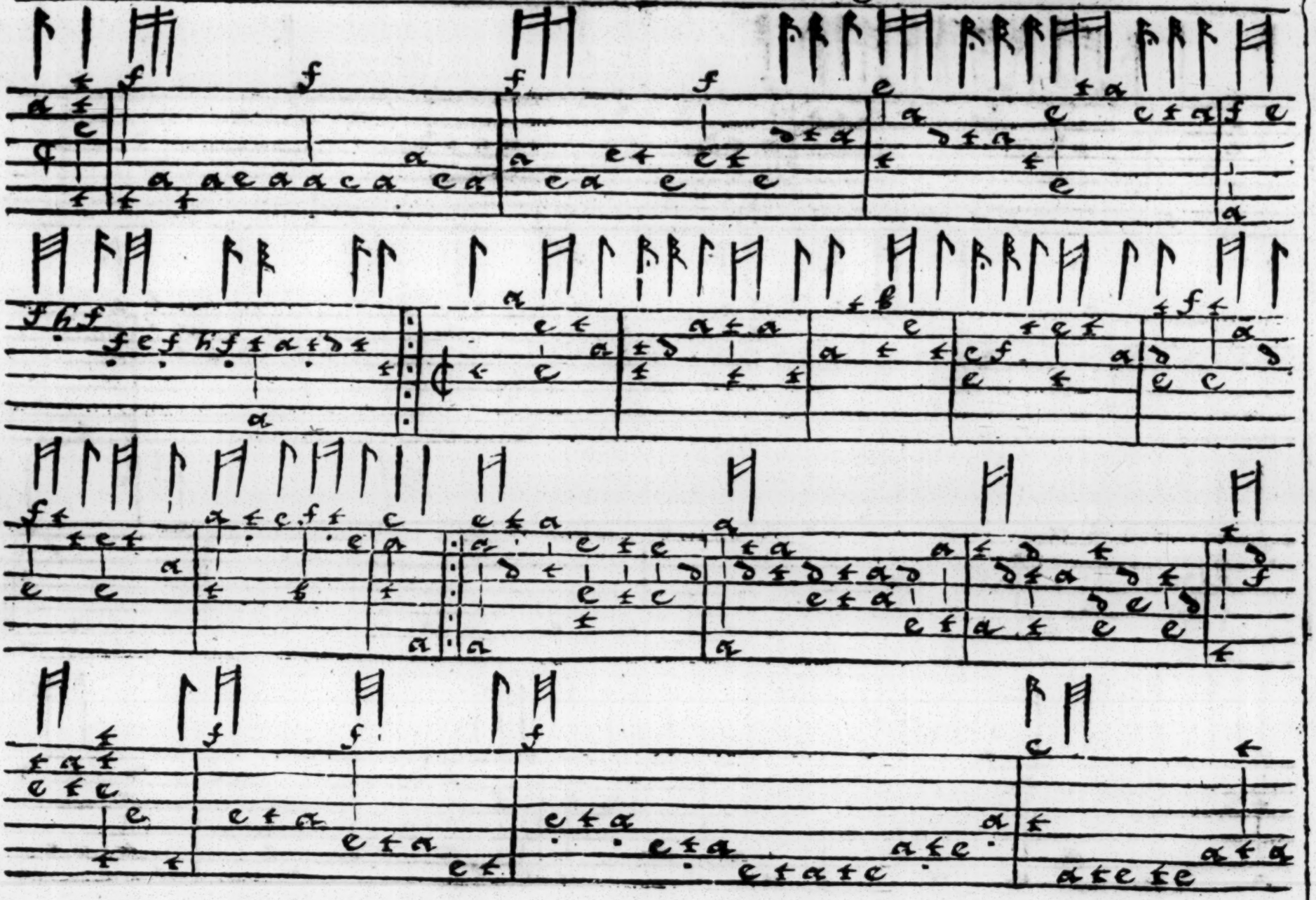
An Almaine by Frances Cuting.

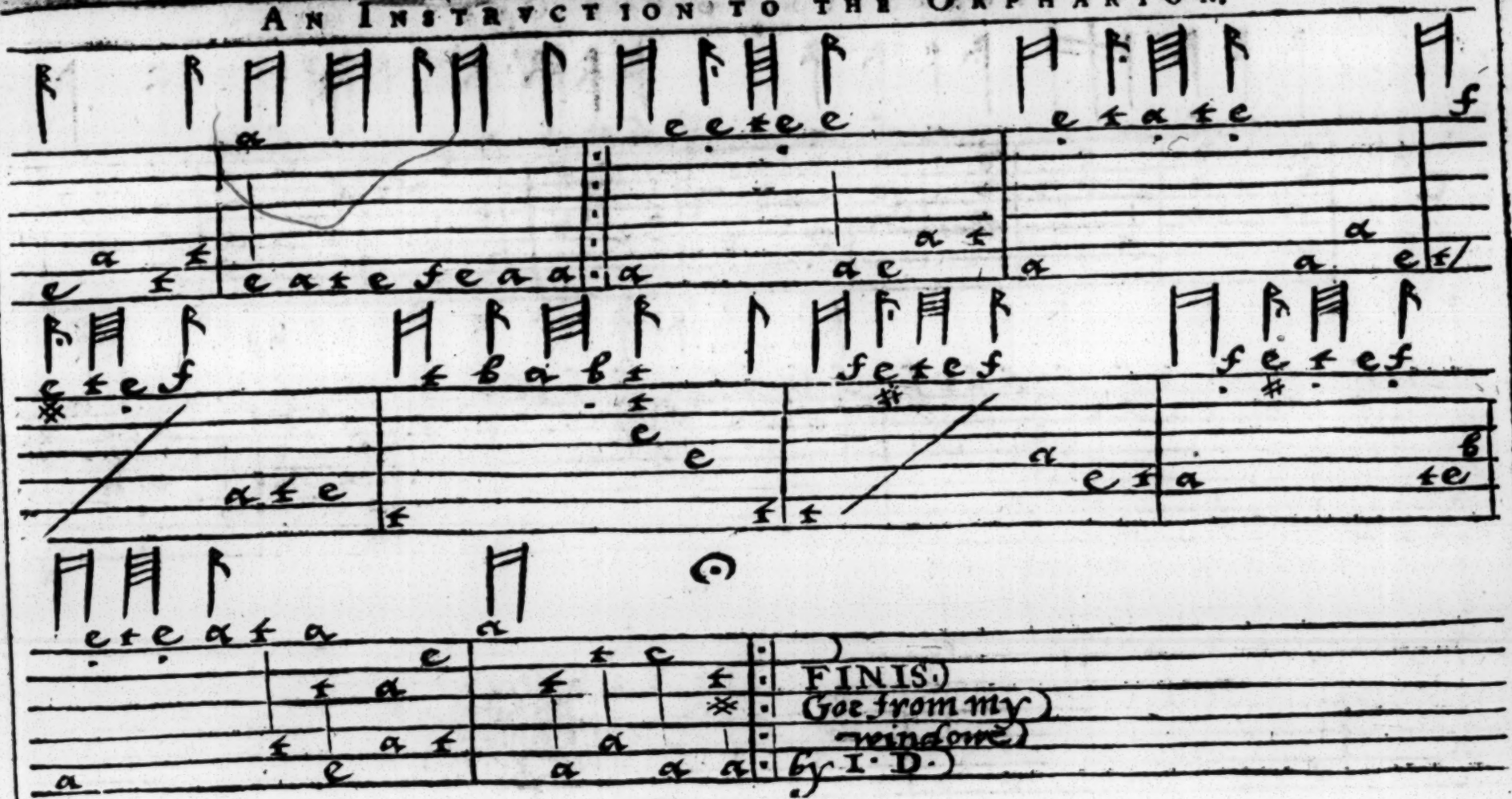


Go from my Windowe made by I. D.

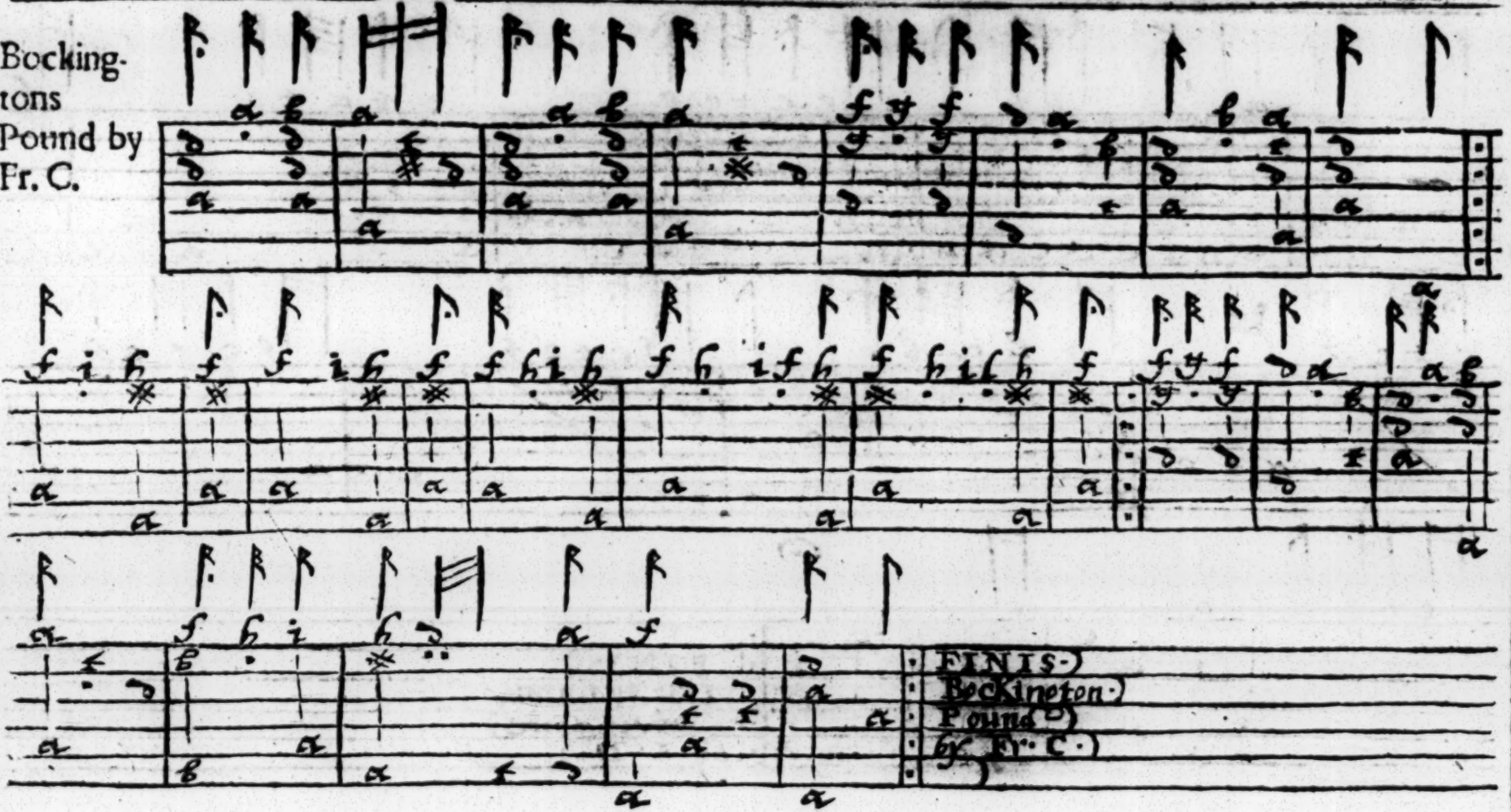


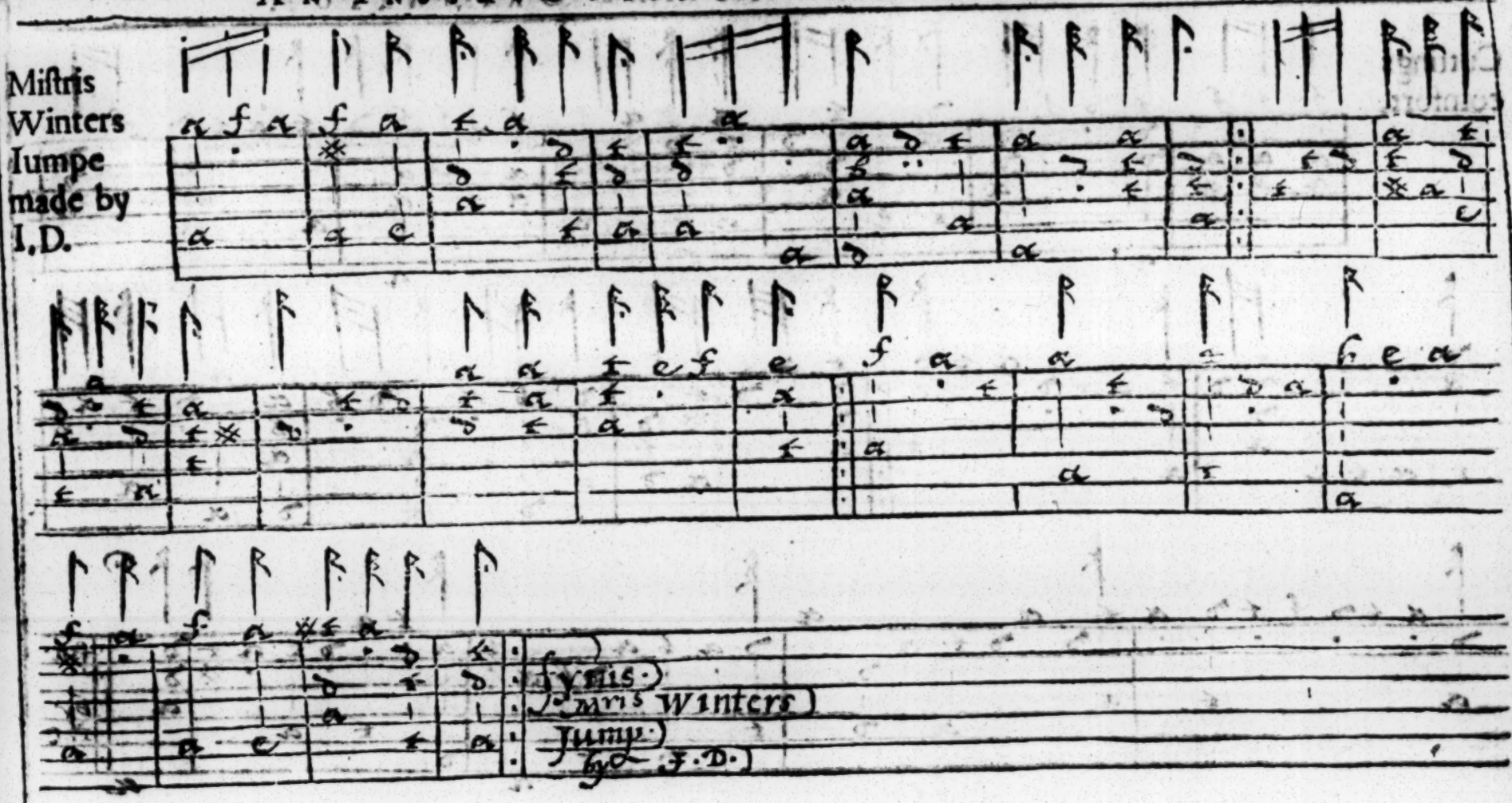





FINIS.
Goe from my
window
by I. D.

Bocking-
tons
Pound by
Fr. C.




Mistris
Winters
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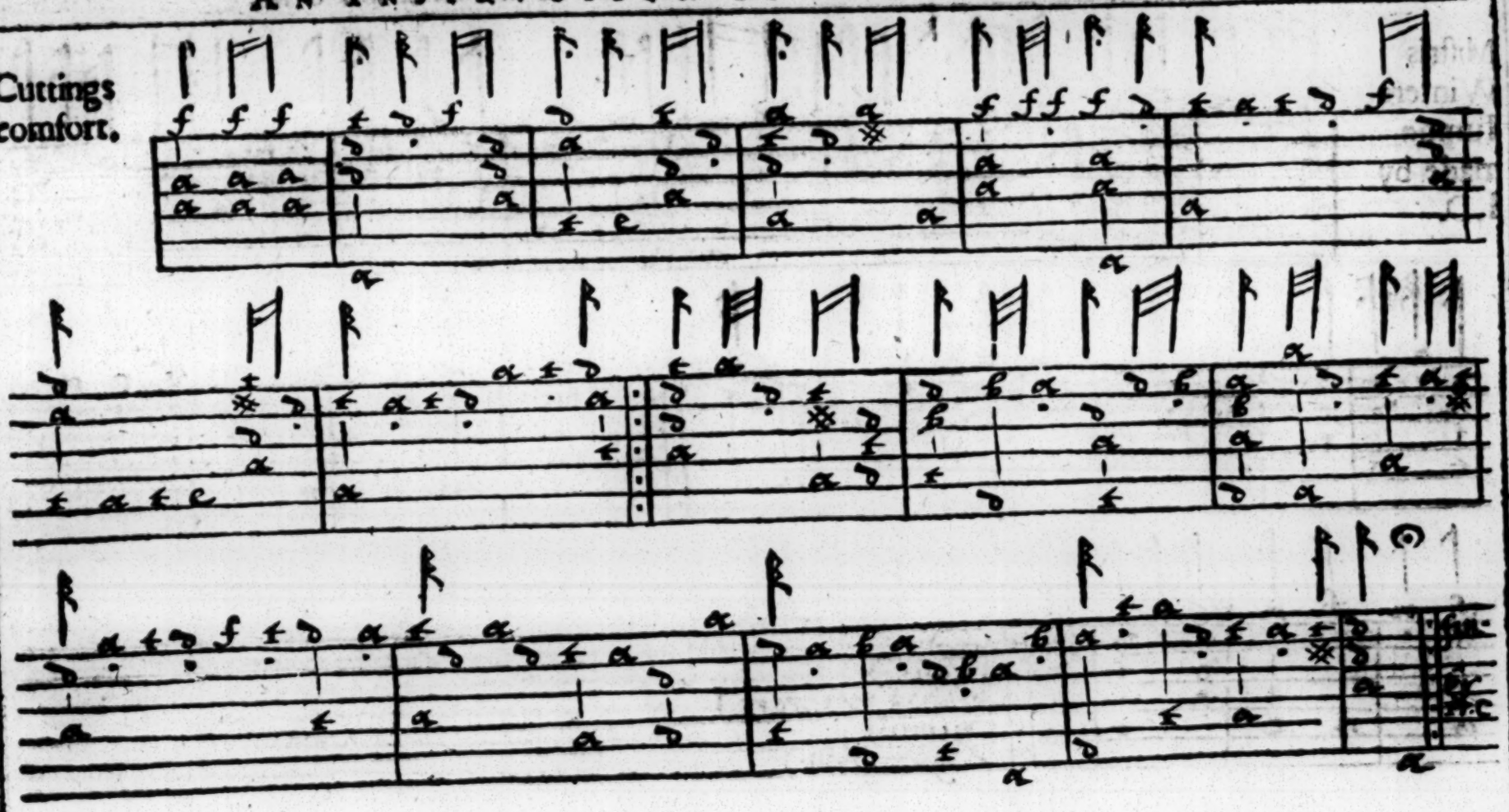
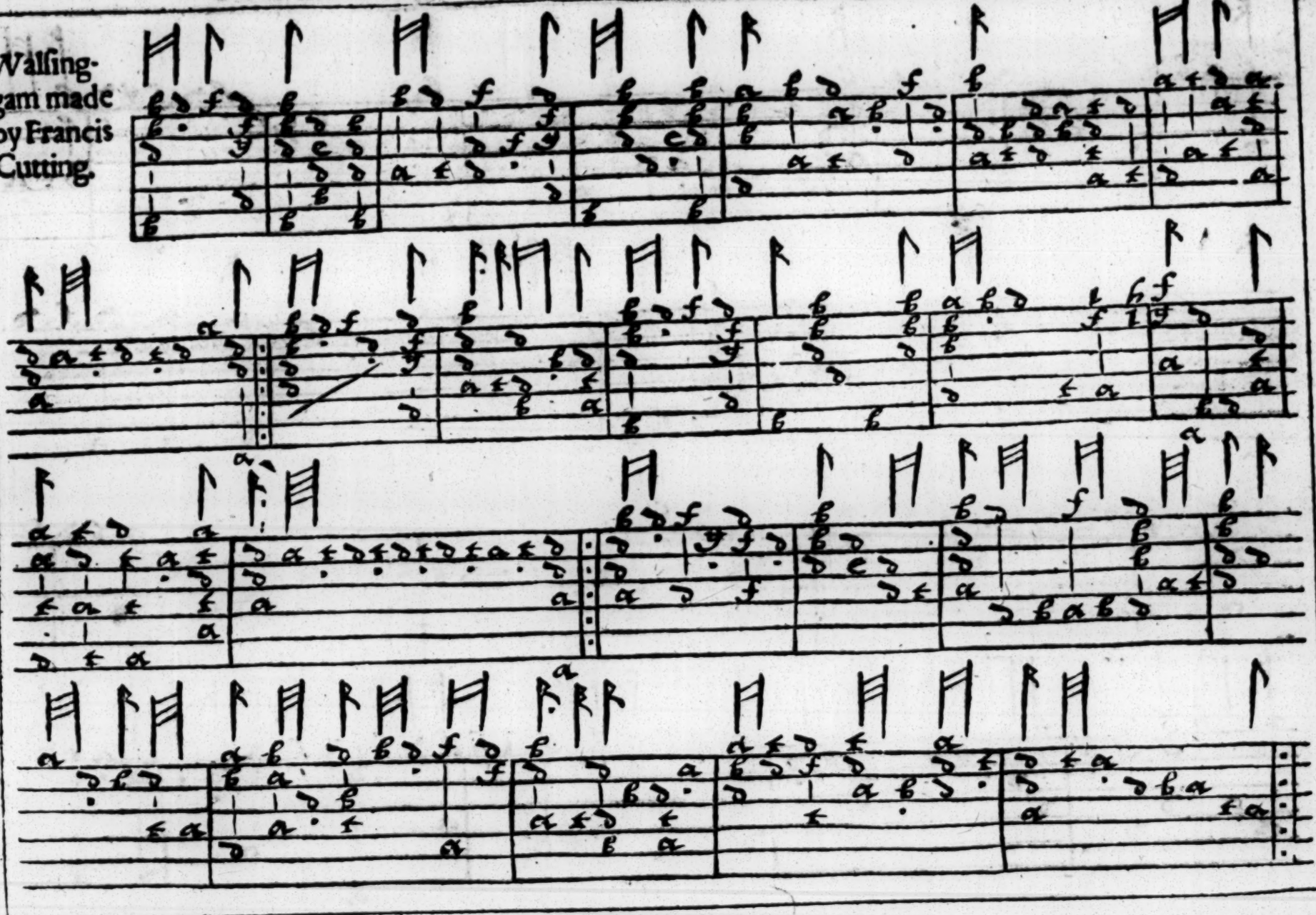
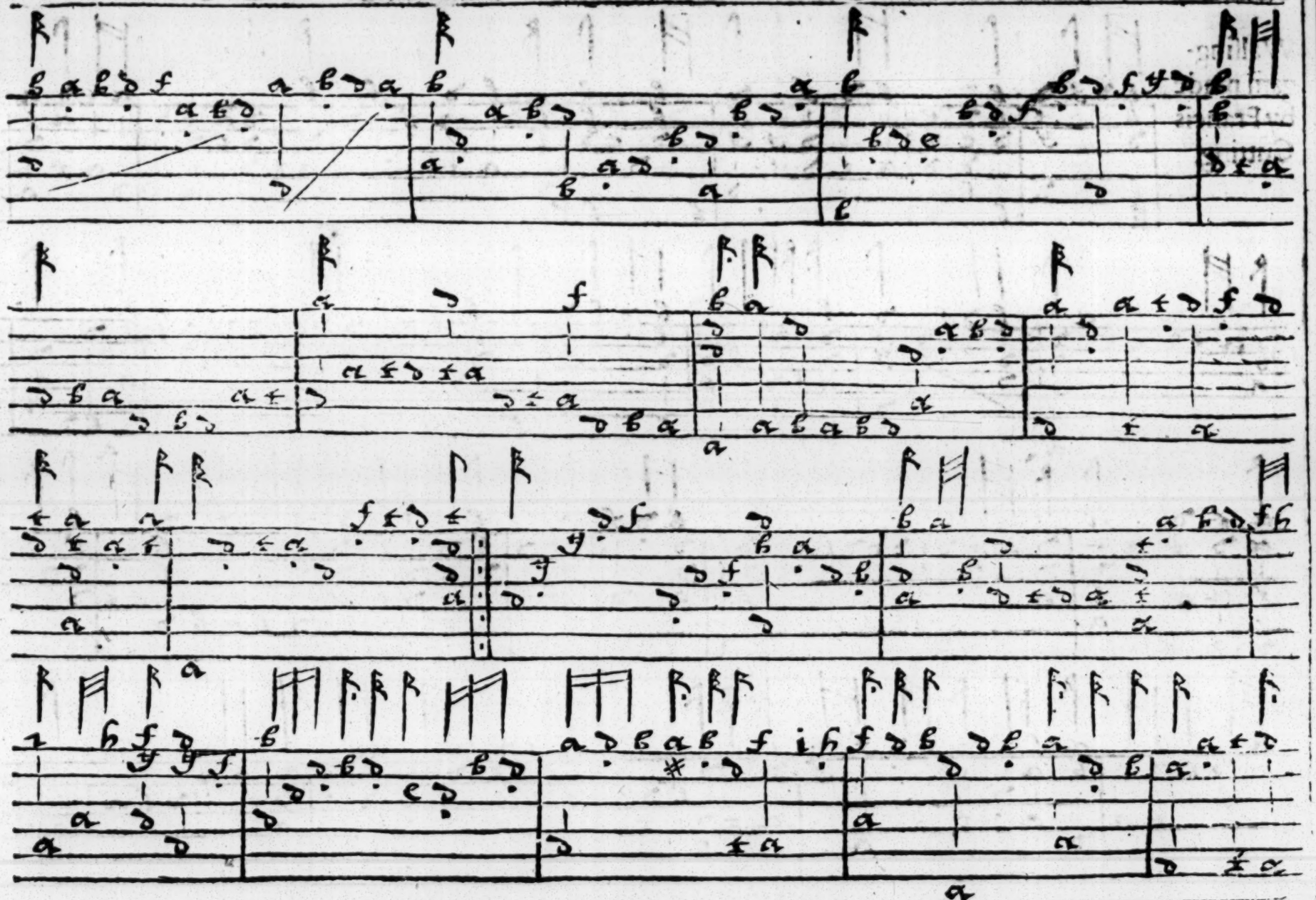
made by
I.D.
Mris Winters
Iumpe
by I.D.

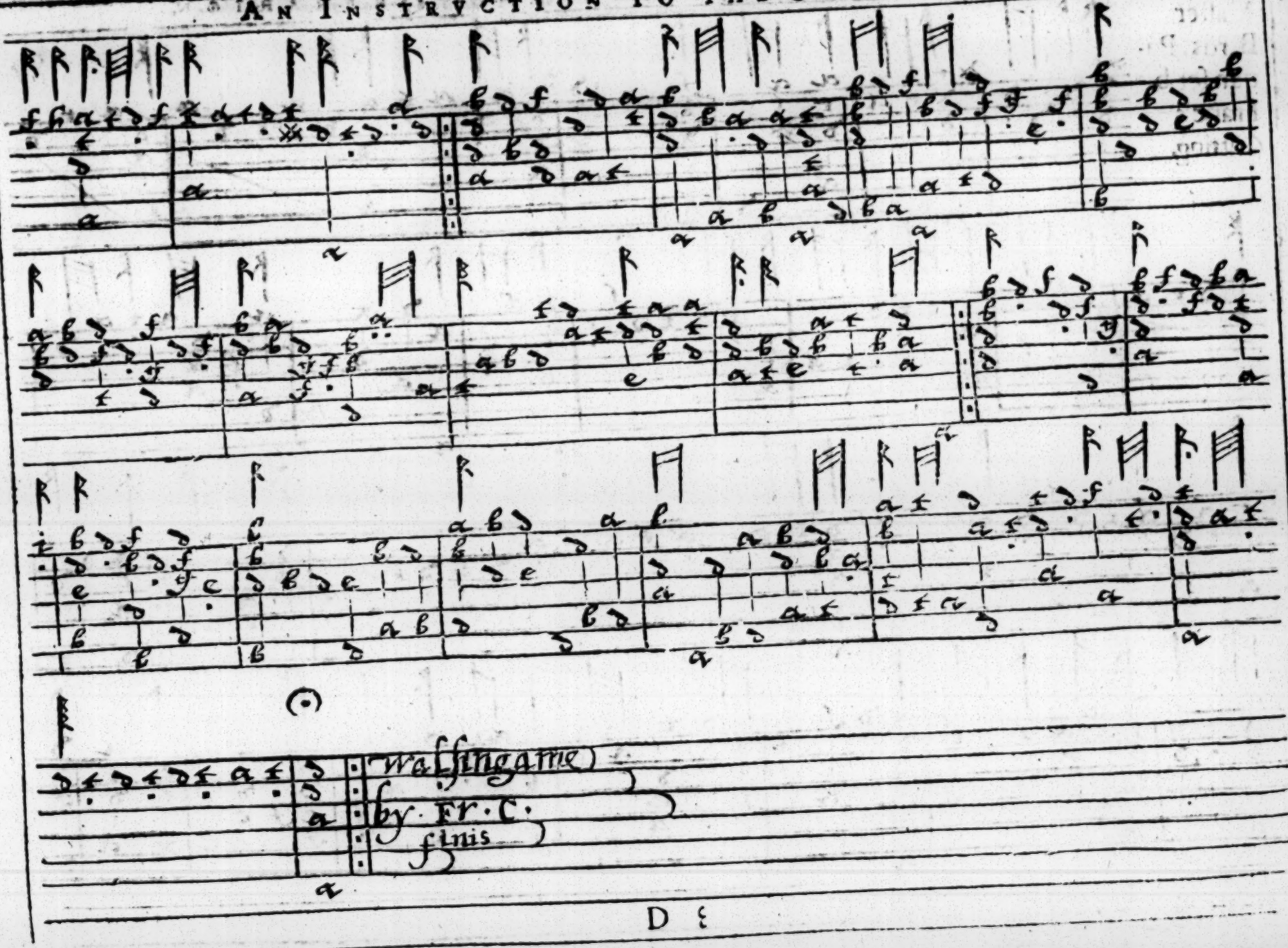
Cuttings comfort.



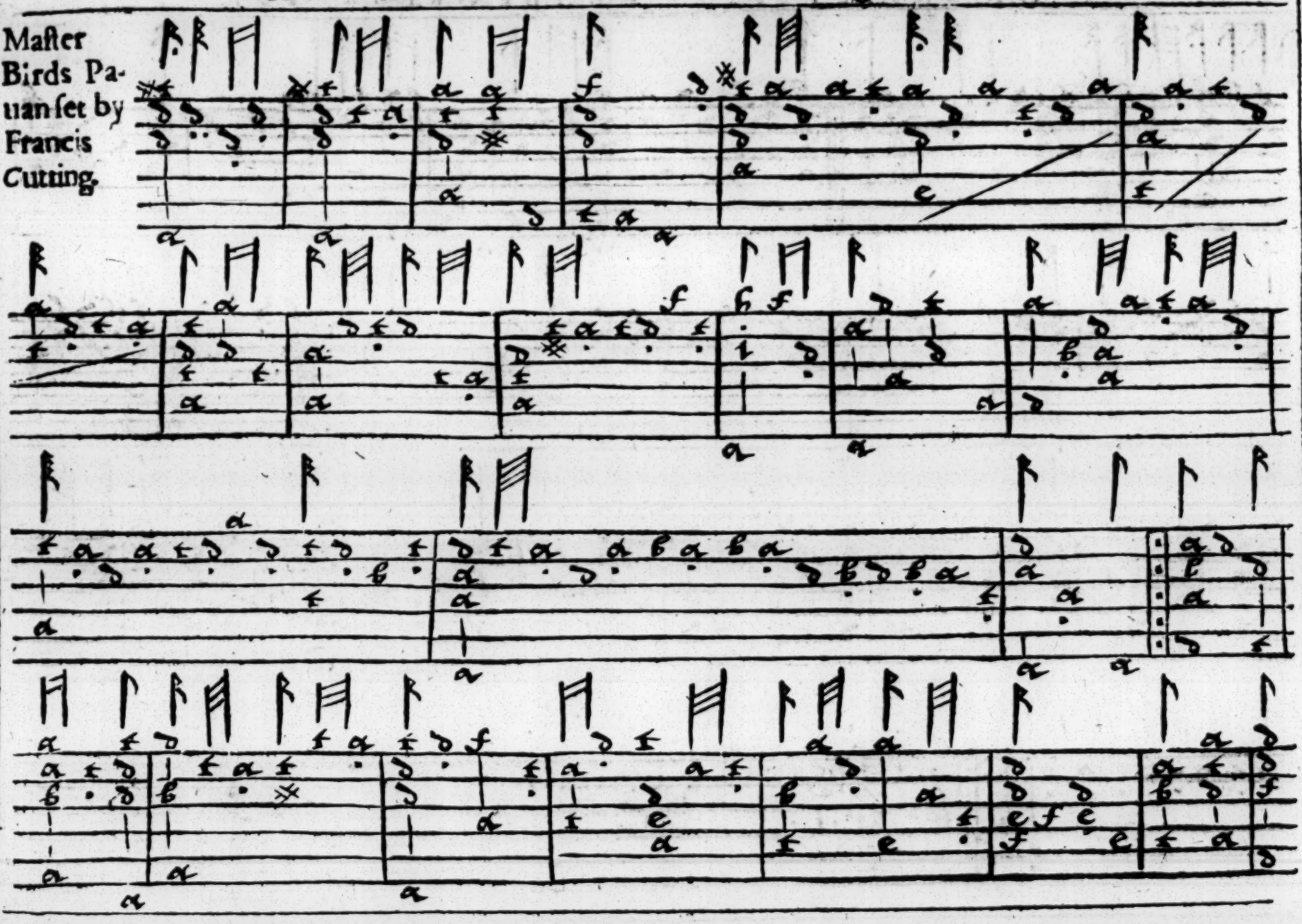
Walsing-
gam made
by Francis
Cutting.

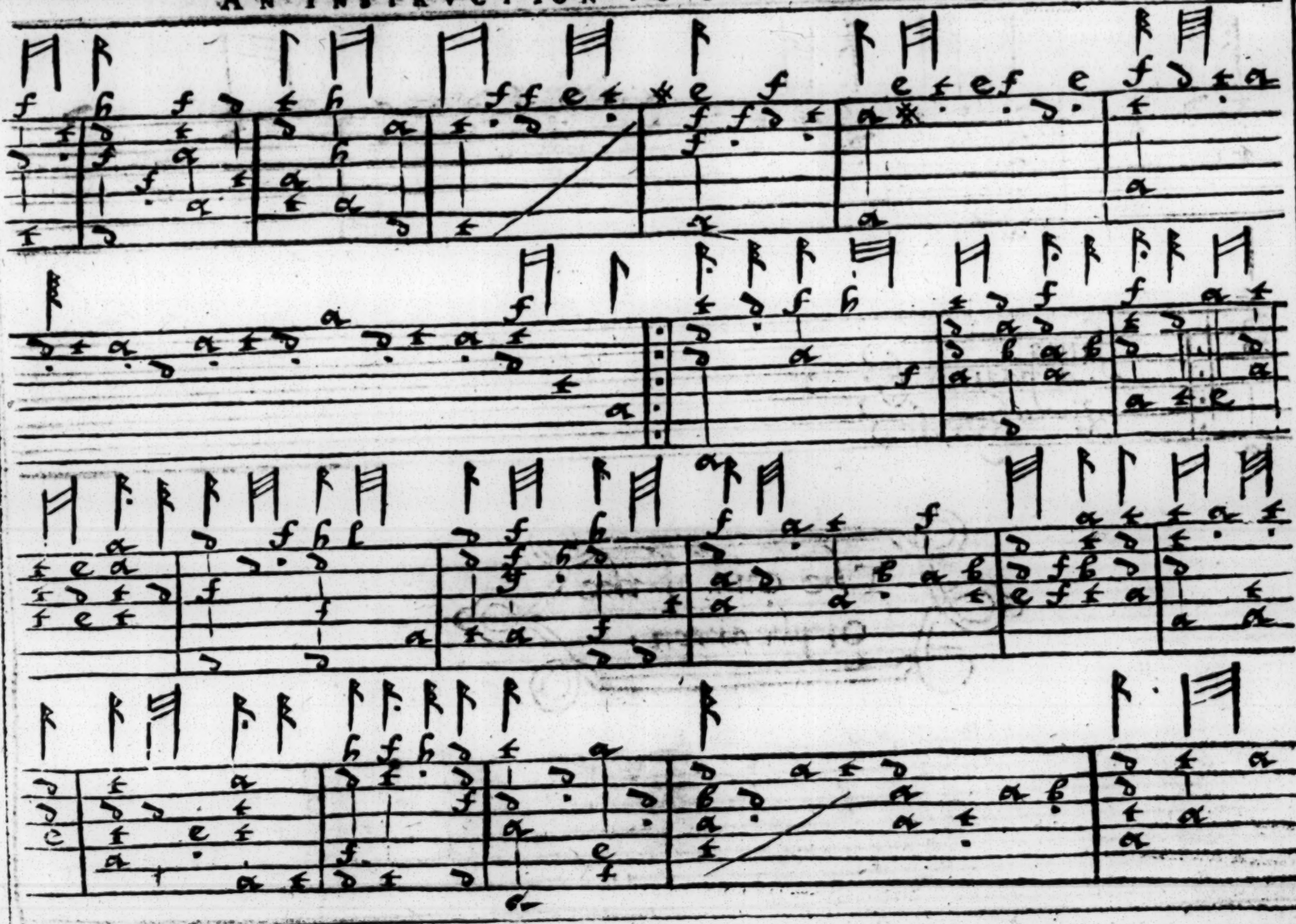


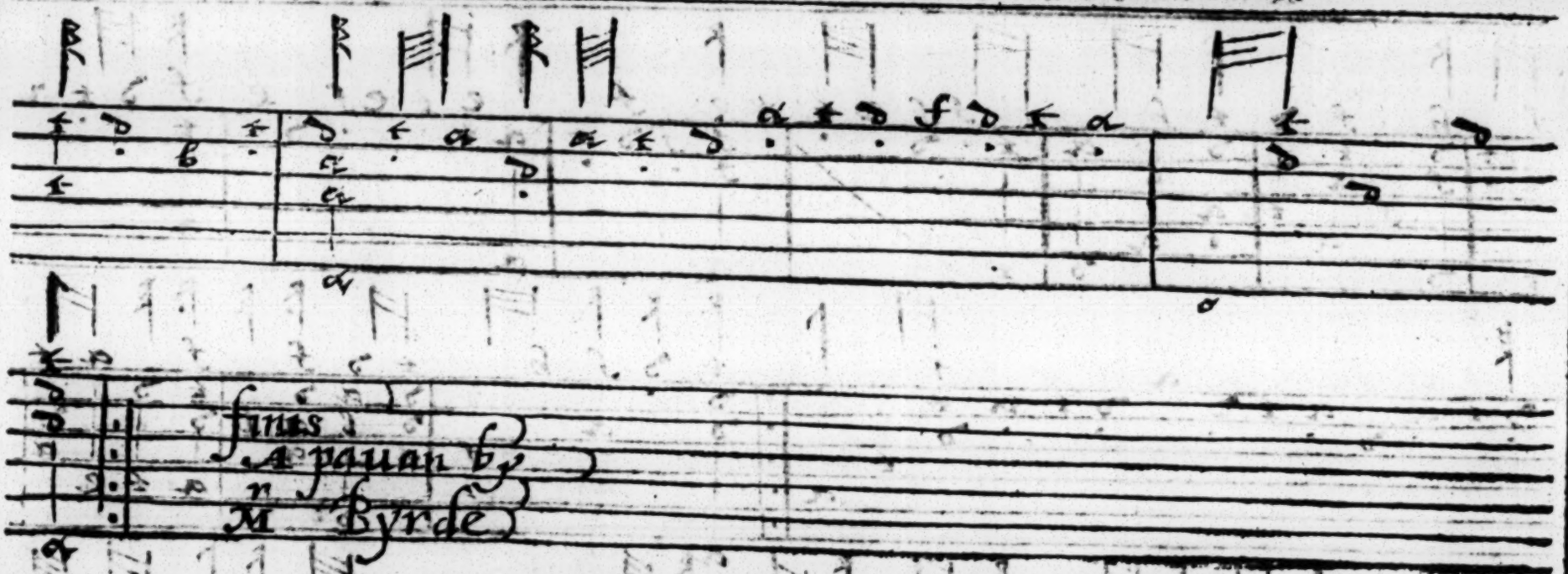



Wassingame
by Fr. C.
finis

Maſter Birds Pauan ſet by Francis Cutting.







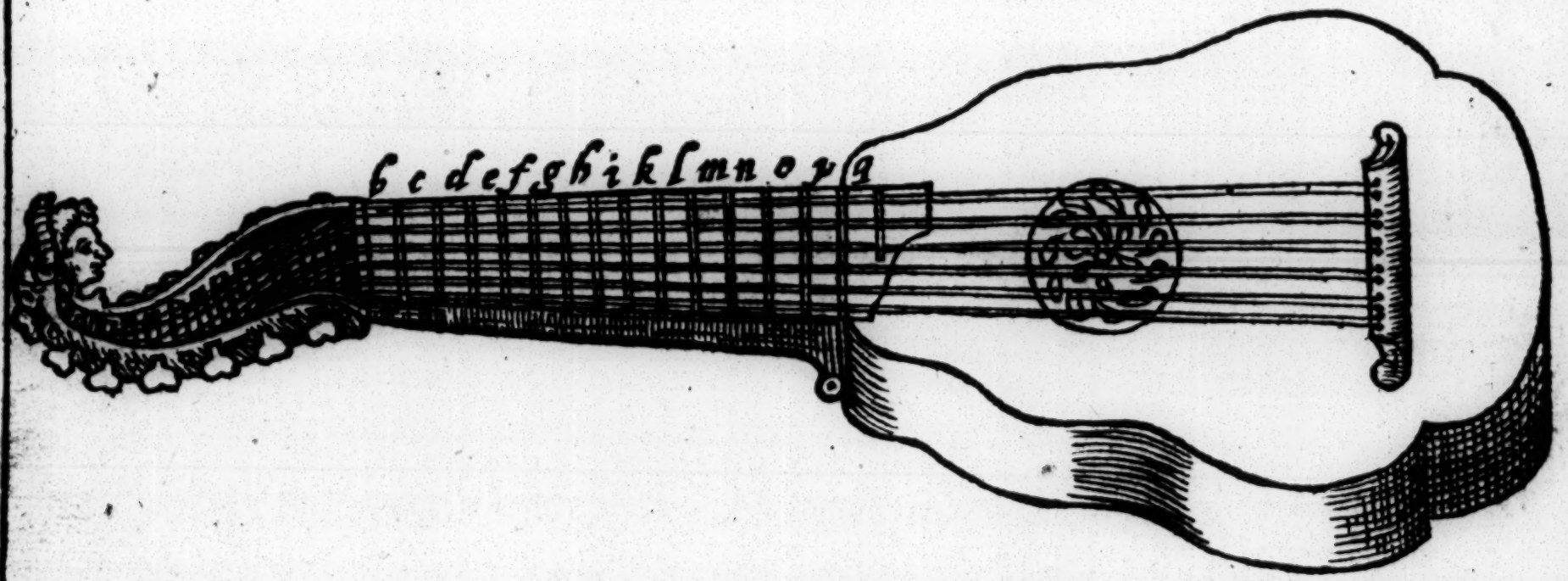
The end of the Orphearion.

A

A nevv Booke of Tabliture for the Bando-

ra : Contayning ſundrie ſorts of leſſons, collected together out of diuers good Authors for the furtherance and delight of ſuch as are deſirous to practiſe on this Inſtrument.

Neuer before Publiſhed.



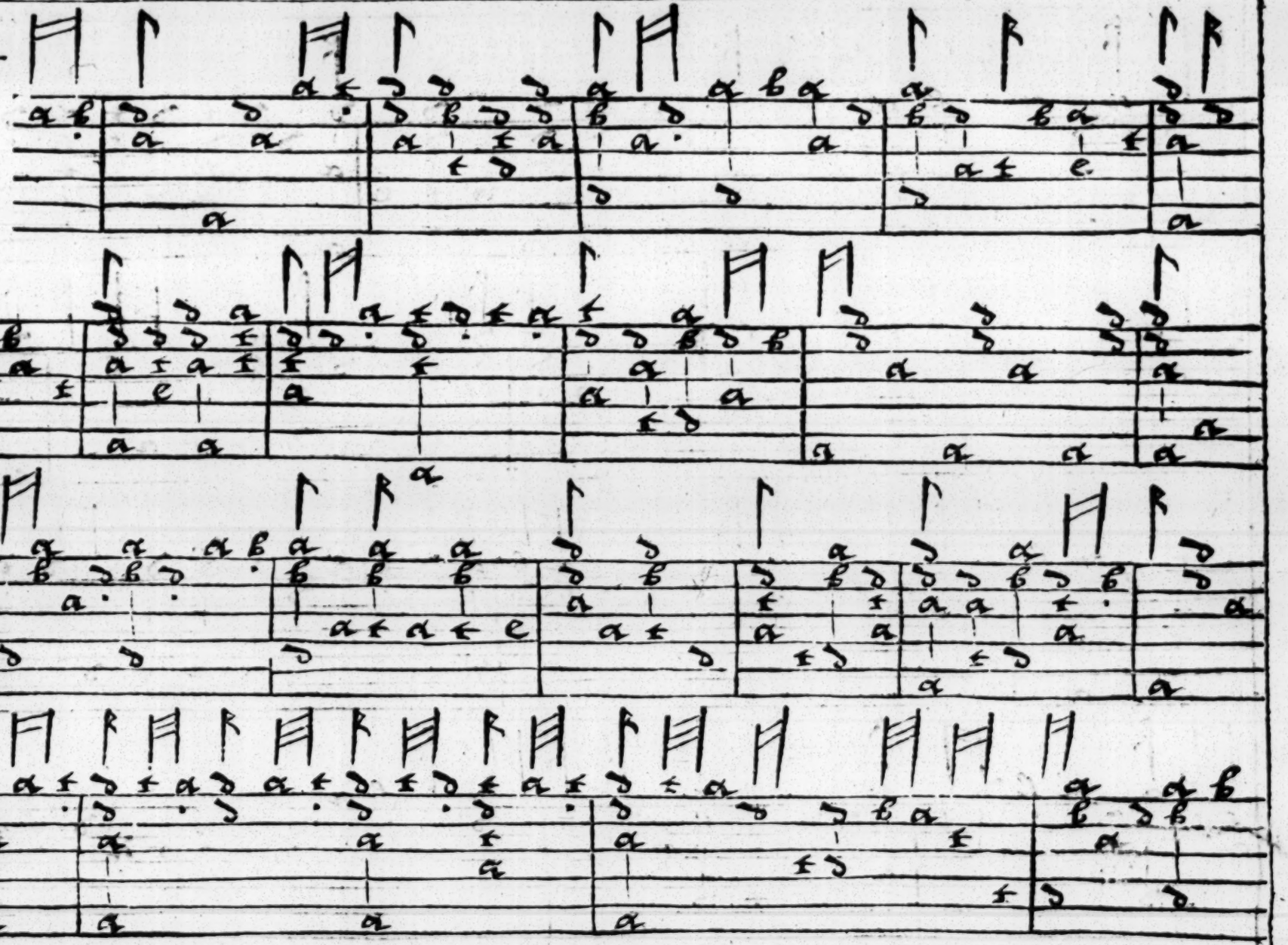
Imprinted at London for VVilliam Barley, and are to be ſold at his ſhop in Gratious ſtreet neere Leaden-Hall.

GEntle Reader, I haue not diſcontinued my purpoſe, to procure thy pleaſure and delight, by acquainting thee with the Bandora in in this booke, as well as I haue done with the Lute and Orpharion, in the former two bookes : which labour and coſt of mine, if thou take in good part, I will not ceaſe my trauill for thy further good, but I will likewiſe acquaint thee with the very ground worke, whereupon the whole frame of muſique is built, which matter well looked into, and practiſed at ſuch conuenient times, as thy leaſure will afford thee, thou mayeſt thereby be the better able to iudge of the worthines and excellencie of this Arte, which hath beene imbraced, and highly commended, euen from the firſt beginning therof. And although at the firſt it ſeeme vnto thee very hard and difficult, yet by willing dilligence it will become eaſie and pleaſant: for as it is ſaid, the roote of ſcience is verie bitter, but the fruite verie delectable and ſweet. And as for the Inſtrument it ſelfe, it is eaſie to be played vpon, and is an Inſtrument commendable and fit, either in conſort or alone, and for the fingering of it, let that ſuffice to inſtruct thee that I haue ſaid in the preface of the Orpharion: Only this note, that the manner of tuning doth a little differ from the Lute and Orpharion : Therefore to teach thee how to tune it, let this example ſuffice that followeth. *Example.*

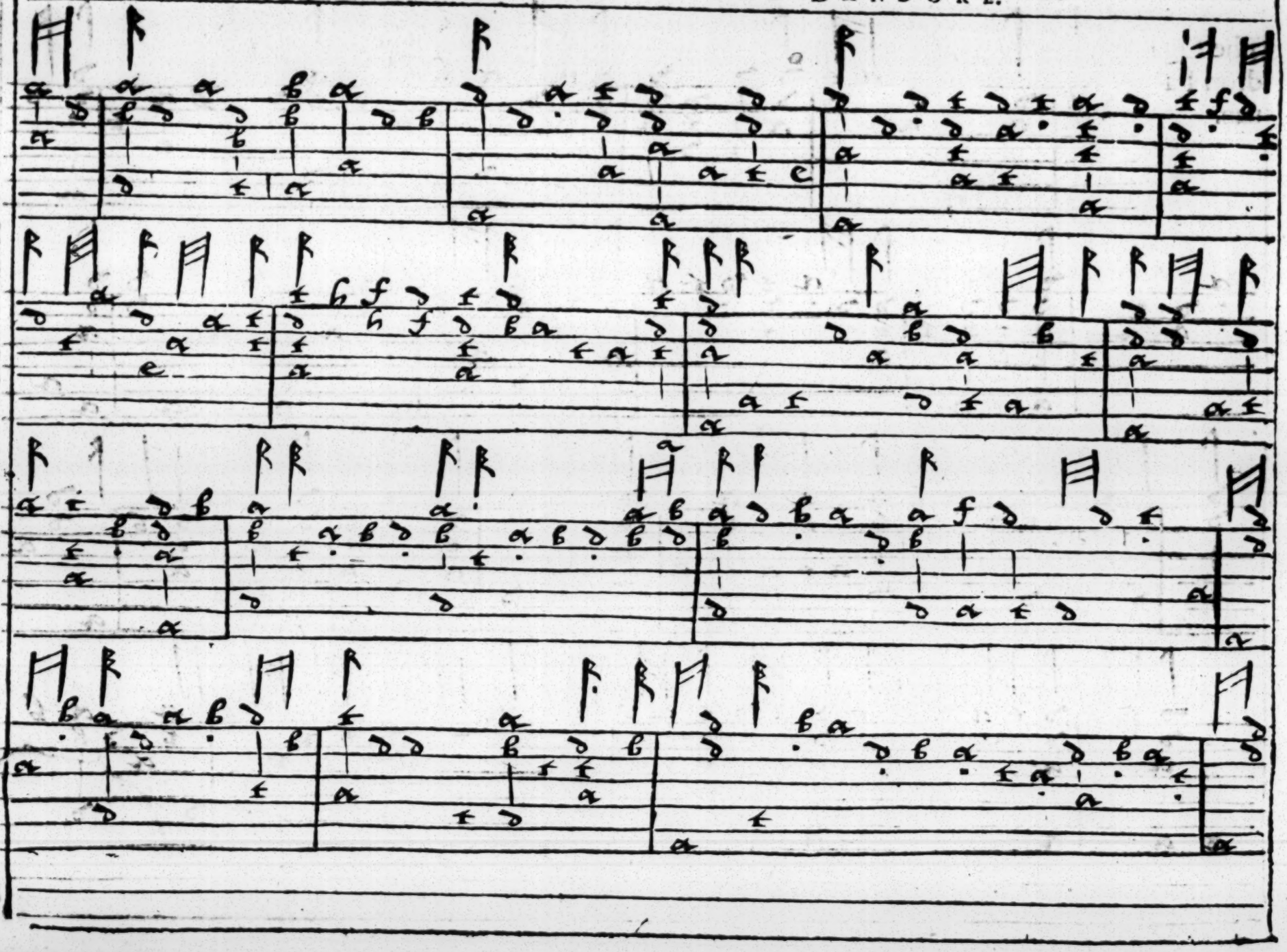
The vſe of this example is thus. Firſt begin with the countertenor wreſting the ſtringes higher or lower, till they agree in vnitie of ſounde, then come to your ſmall meanes, and ſtoppe them in d. wreſting the ſtringes higher or lower, till they agree in vnitie of ſound with the ſtrings of your countertenor open, then ſtoppe your countertenor &c. and make the treble ſtringes agree in vnitie with them, then ſtop your treble ſtringes in d. and wreſt the ſtringes of your great meanes higher or lower till they agree in vnitie, then ſtoppe your great meanes in c. and wreſt the ſtringes of your tenor higher or lower till they agree in vnitie, then come to your treble againe & ſtoppe it in d. and thē wreſt higher or lower the ſtringes of your baſe till they likewiſe agree in vnitie of ſound, and then haue you done tuning, ſo let this rule ſuffice till experience ſhall acquaint thee howe to tune it by eare, which is the beſt and moſt exquiſite way of all. Thus gentle Reader hoping that thou wilt take my well meaning in good part, I bid thee farewell.

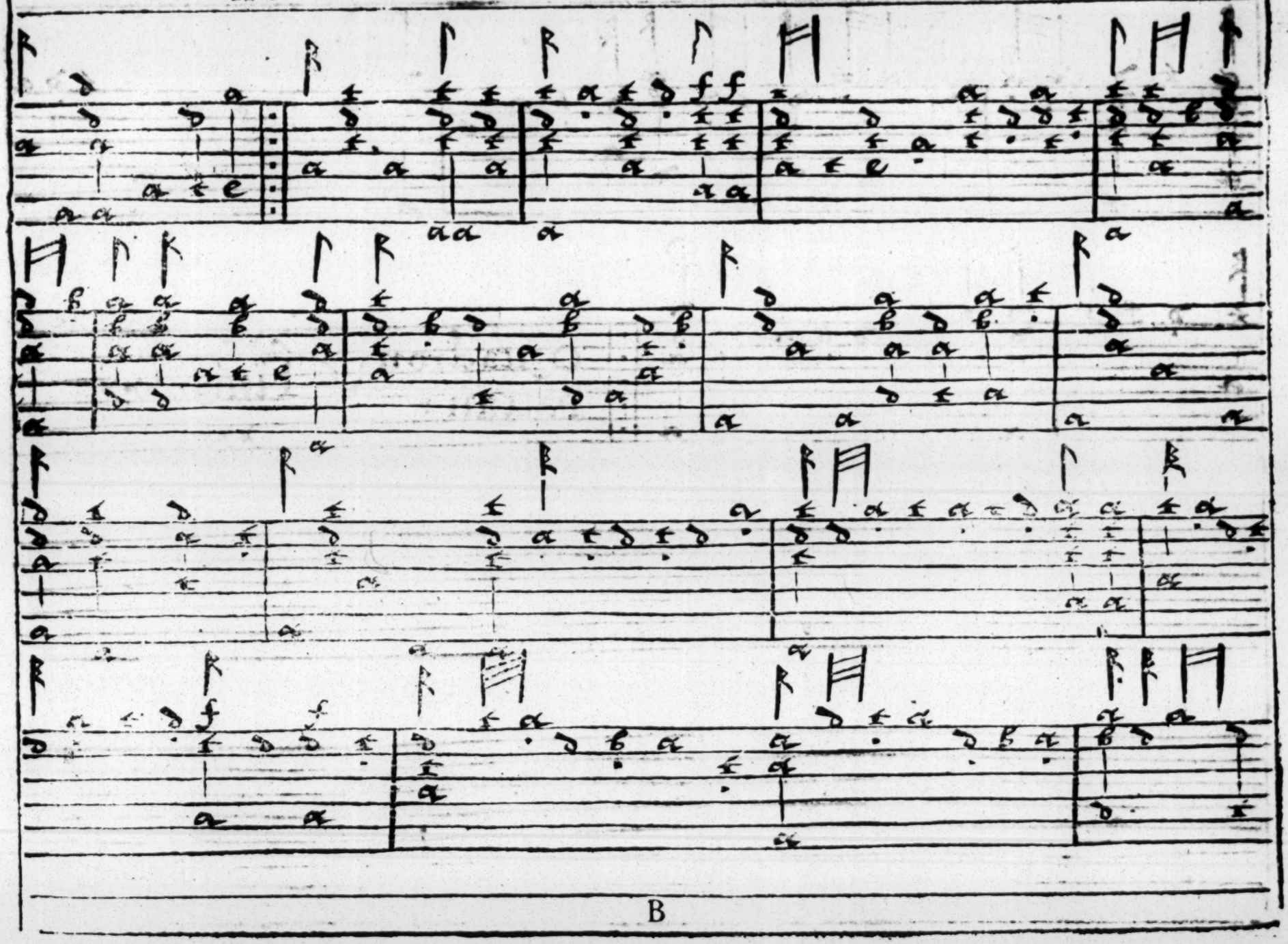
W. B.

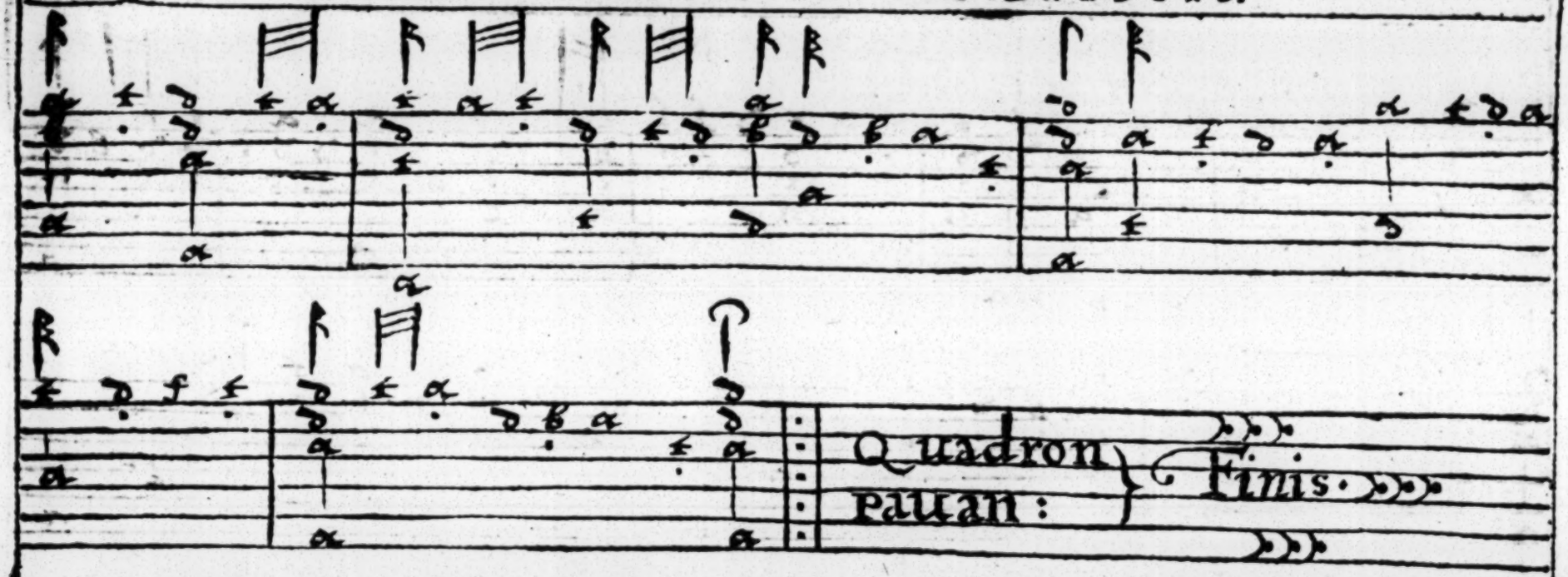
The Quadron Paduan.



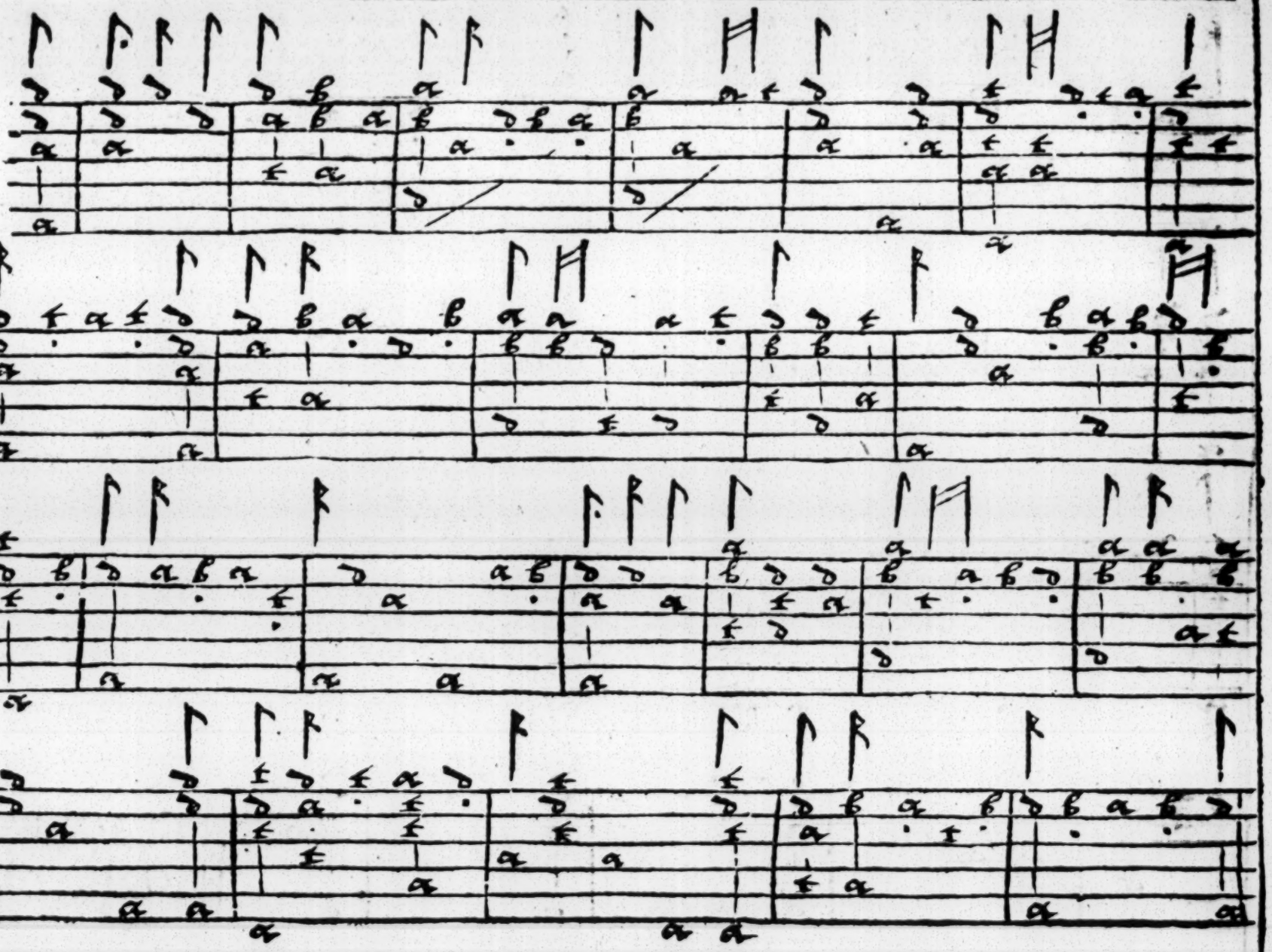
An Instruction to the Bandore.

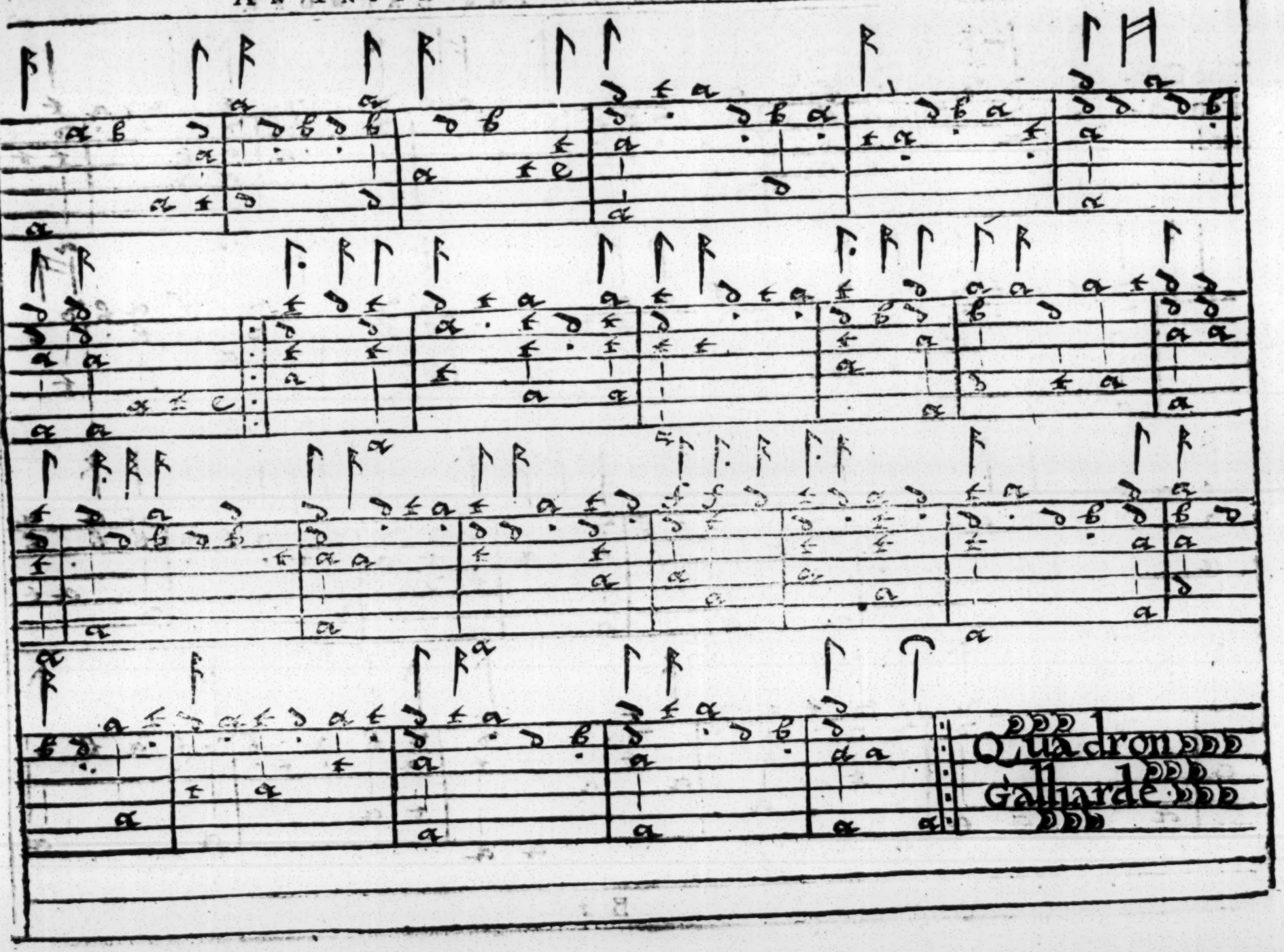




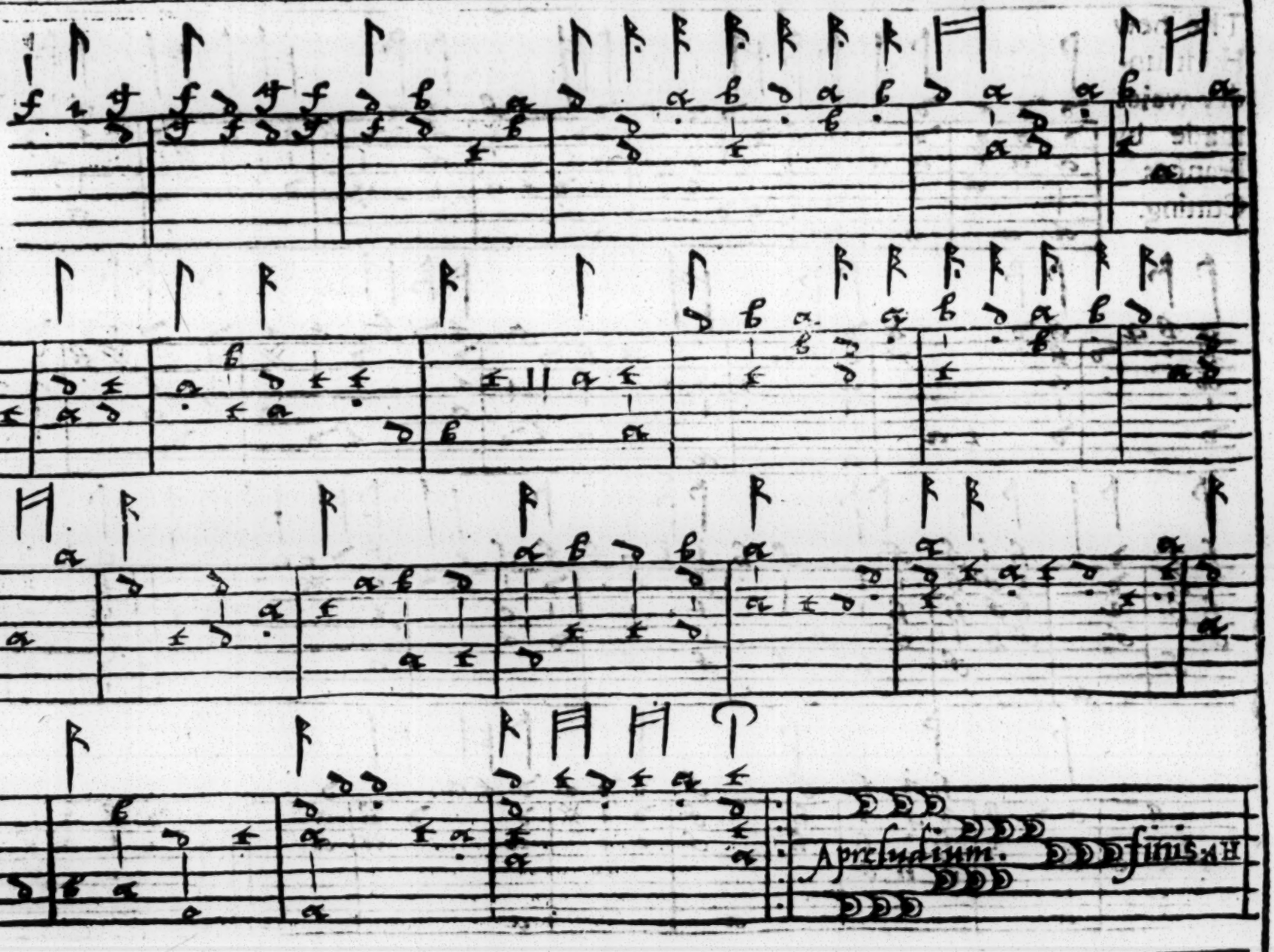

Quadron
Pauan:
Finis.

The Quadron Galliard.

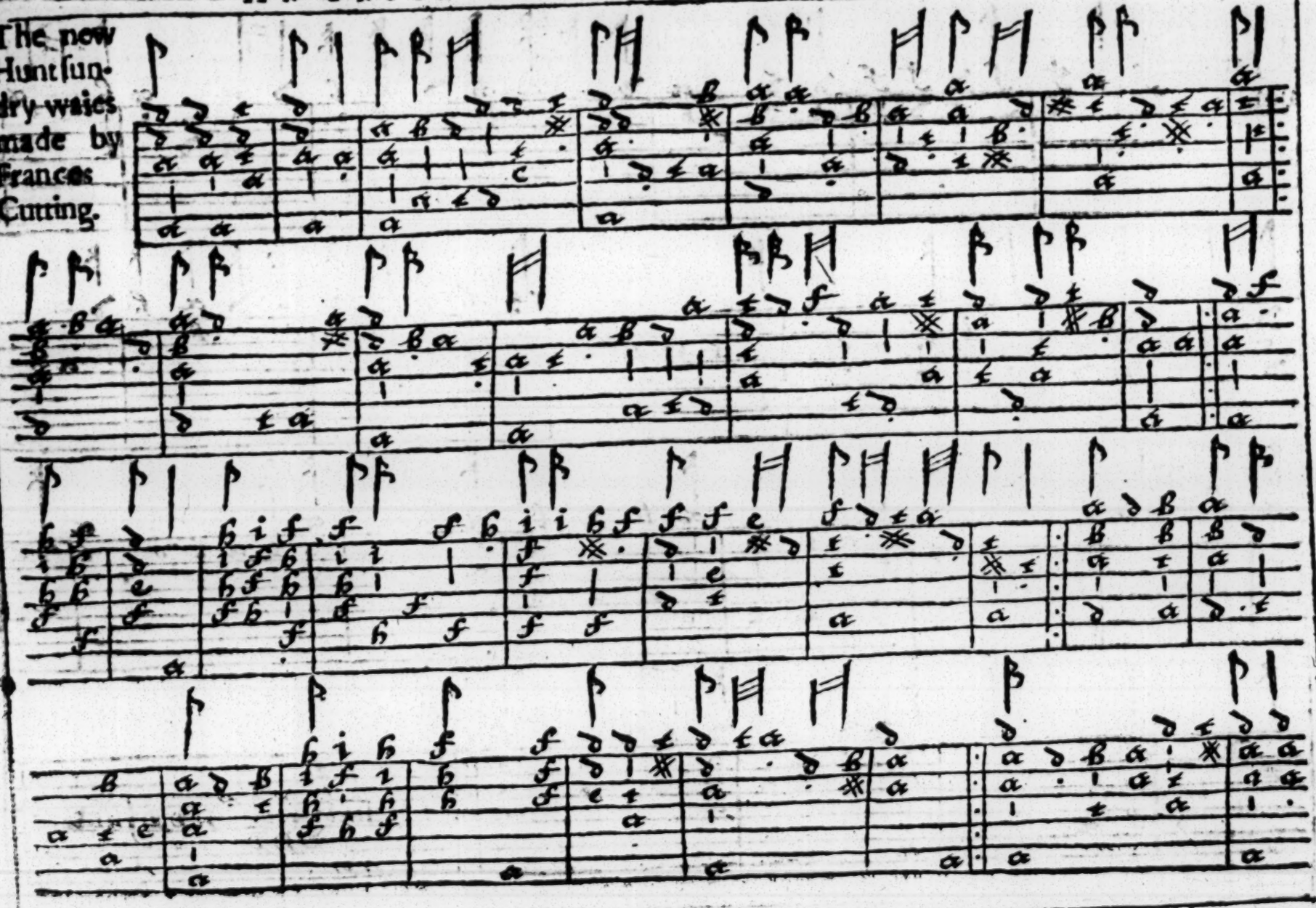


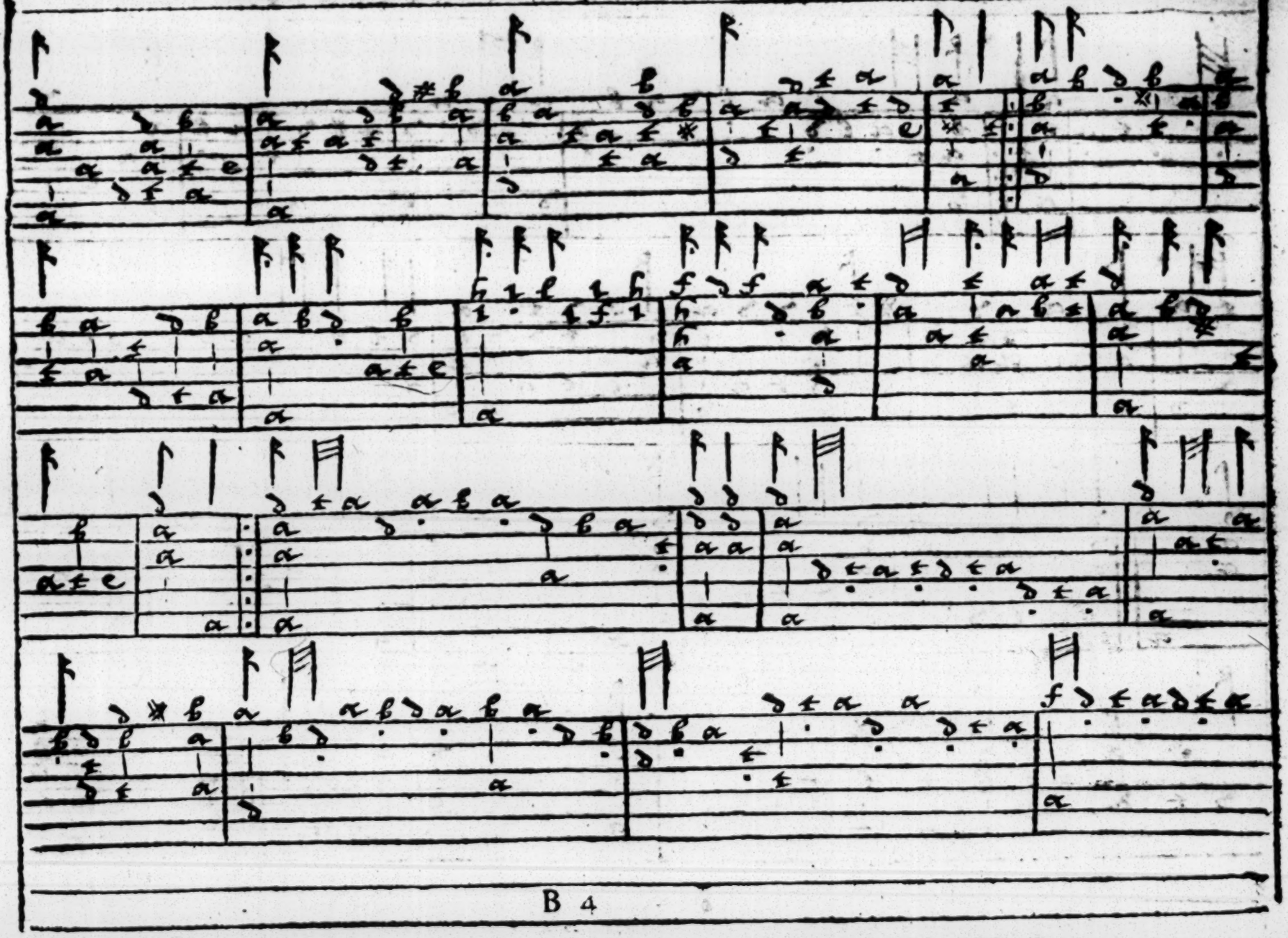

Quadron
Gallarde

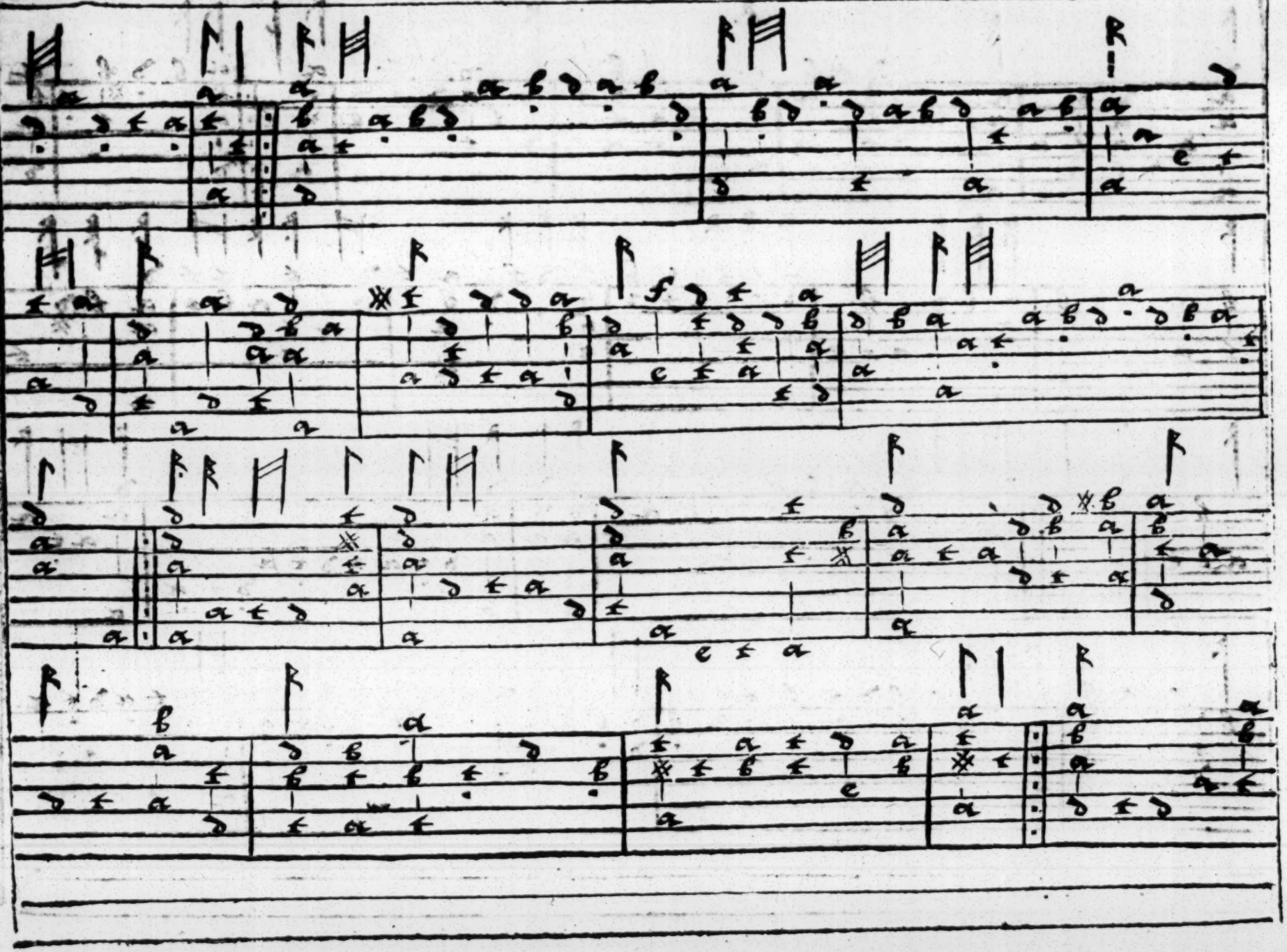
A Perludi
um.

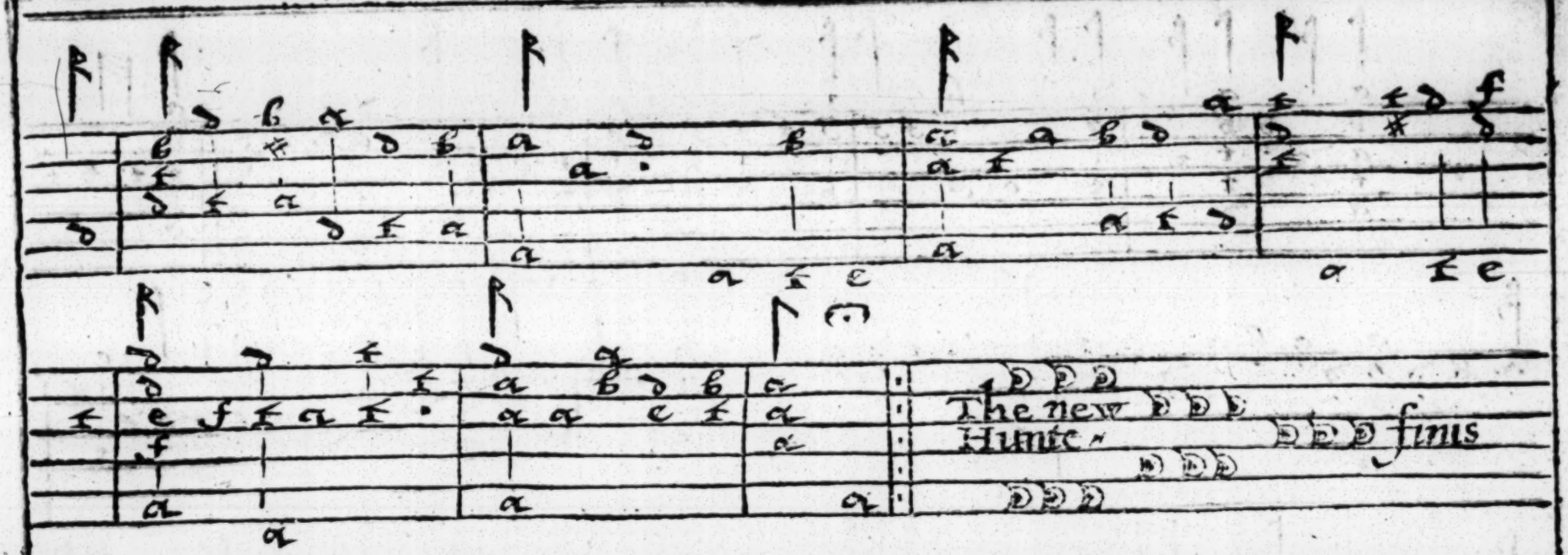


The new Hunt sundry waies made by Frances Cutting.

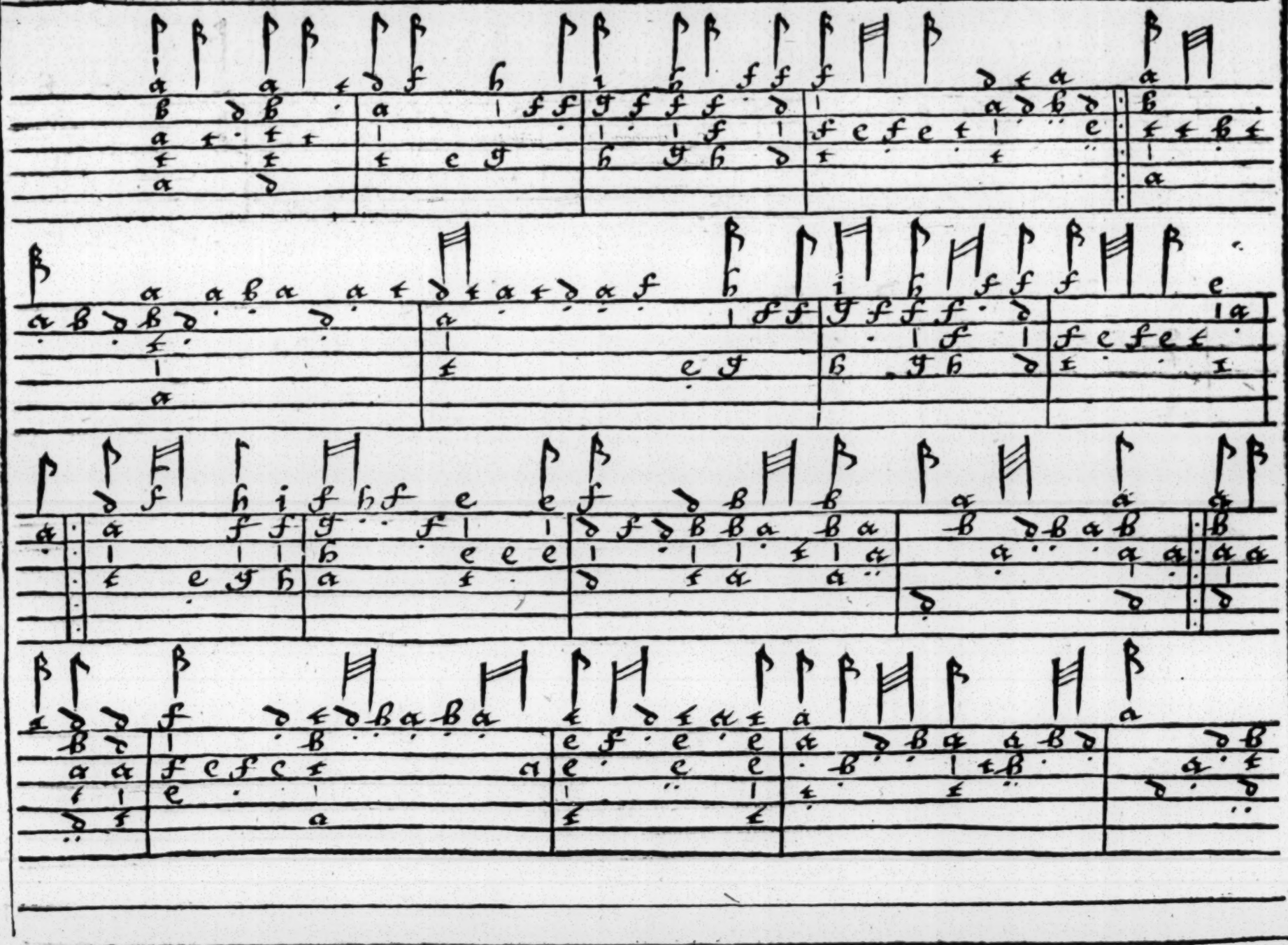


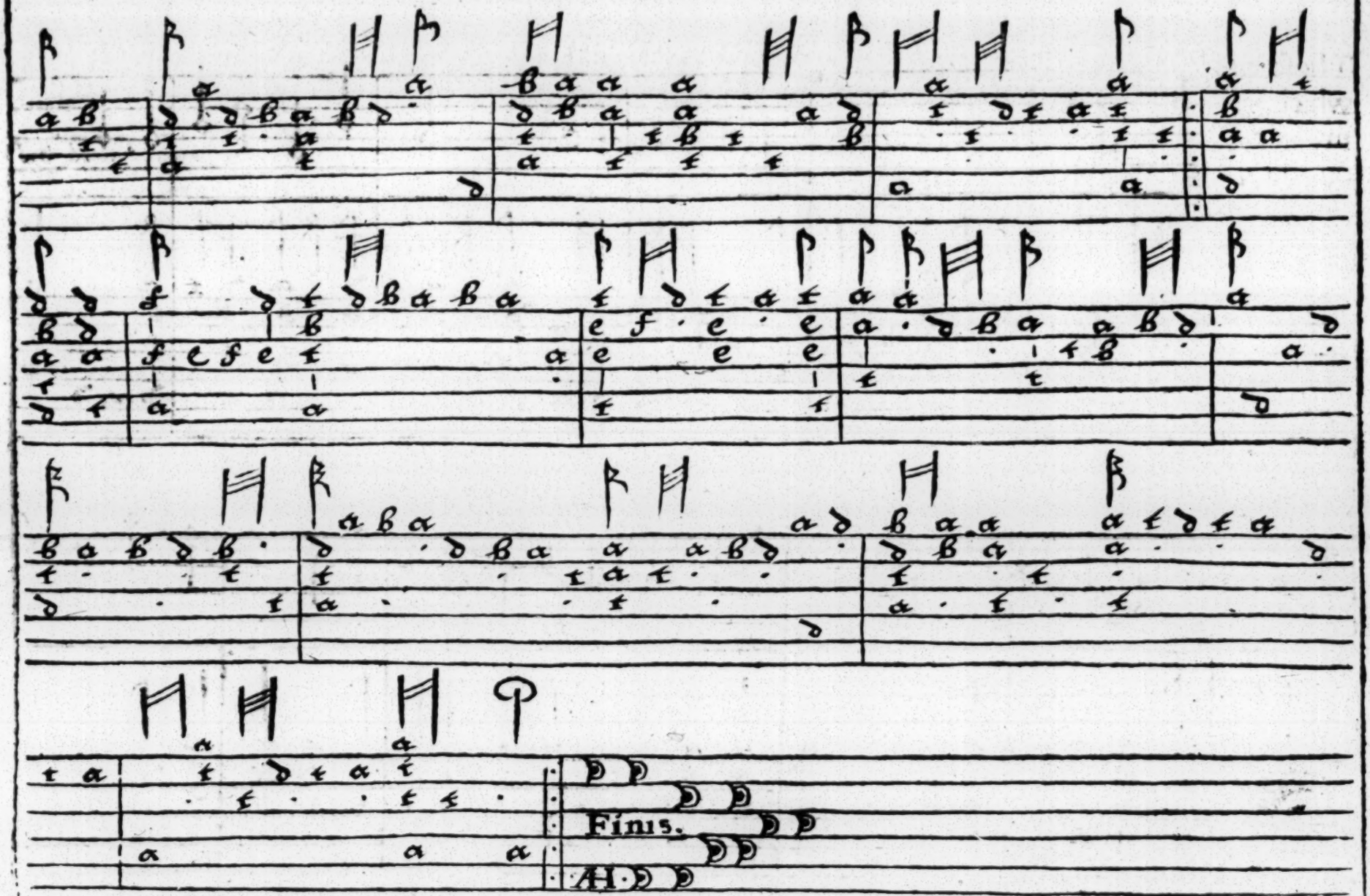





The new
Hunte
finis

An Instruction to the Bandore.

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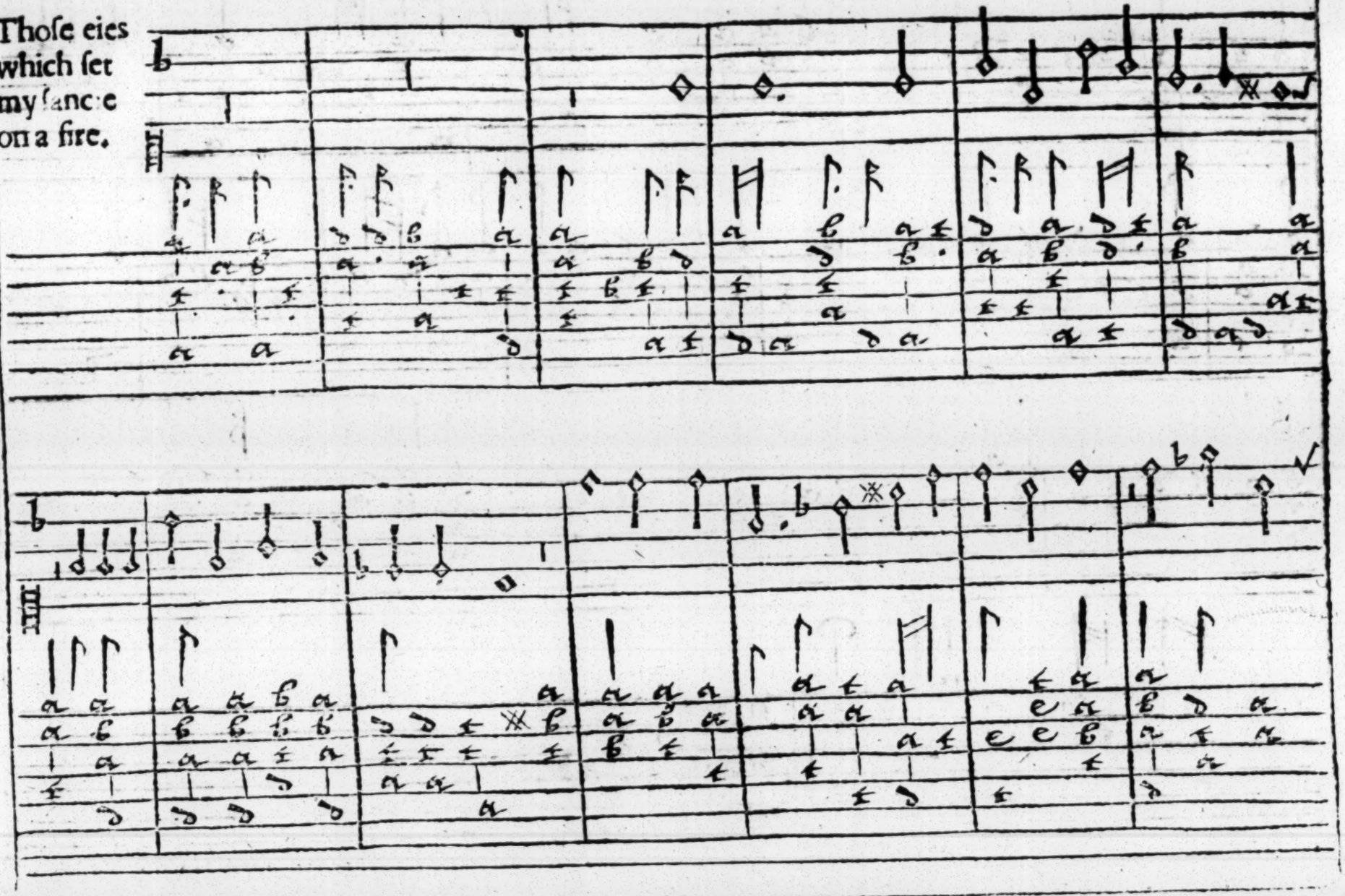
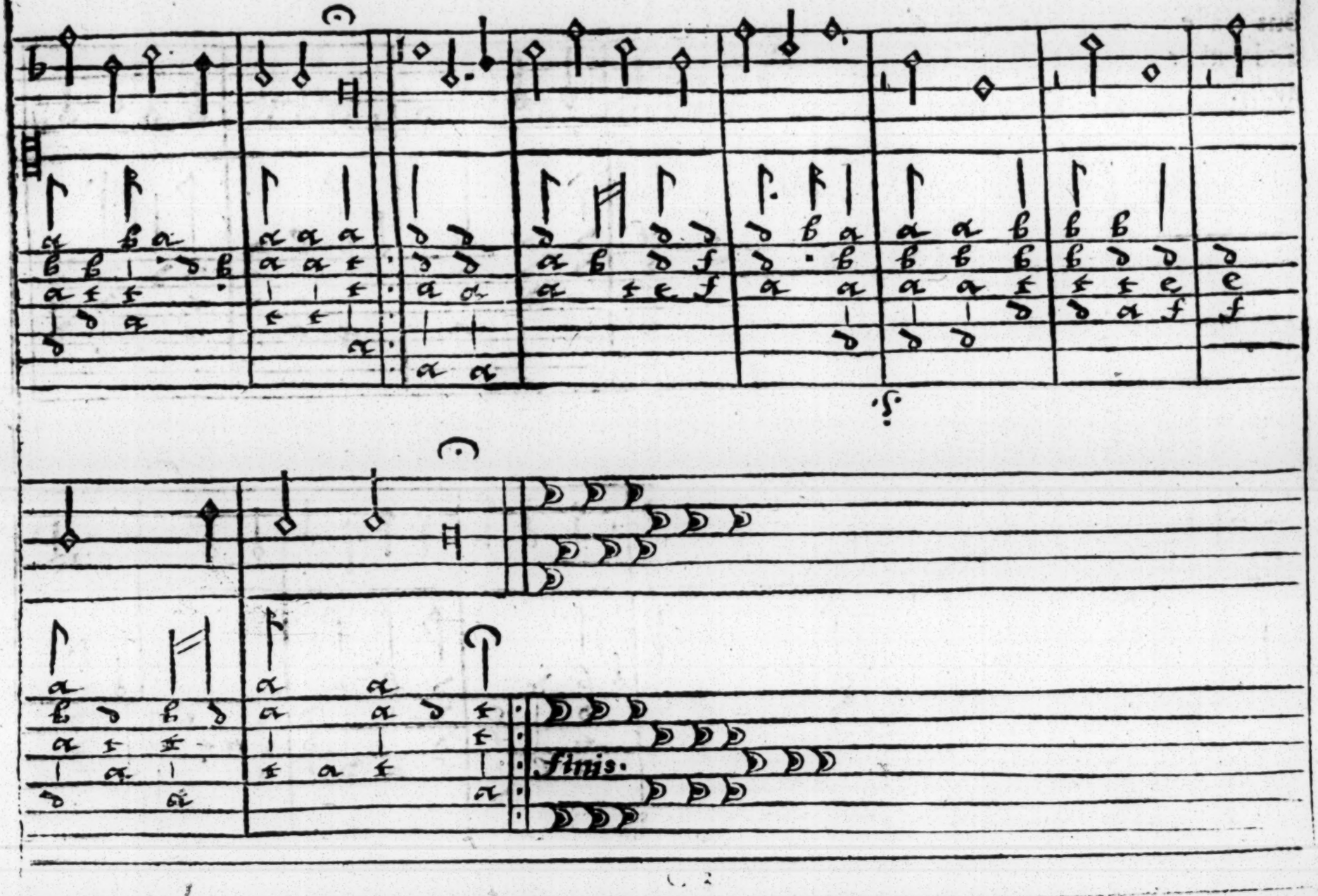
Thoſe eies which ſet my ſance on a fire.

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Howe can
the tree
but waste
and wither
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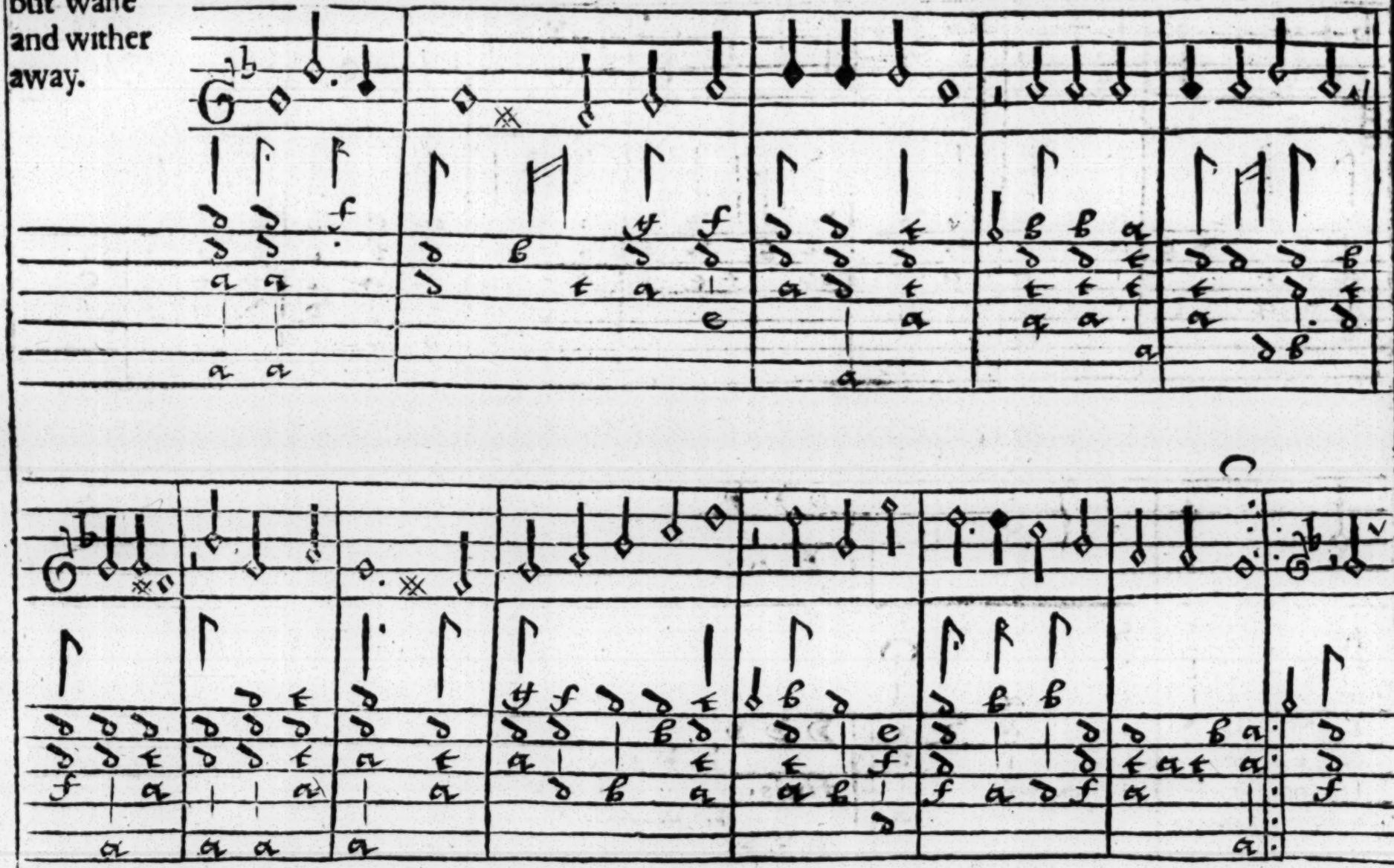

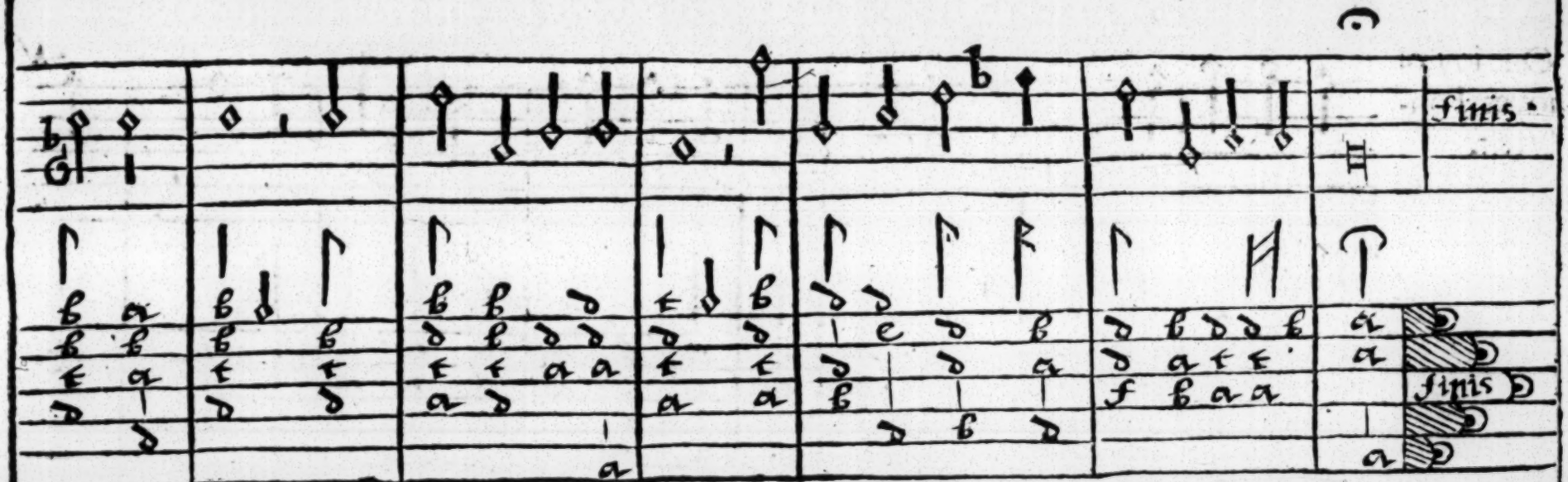
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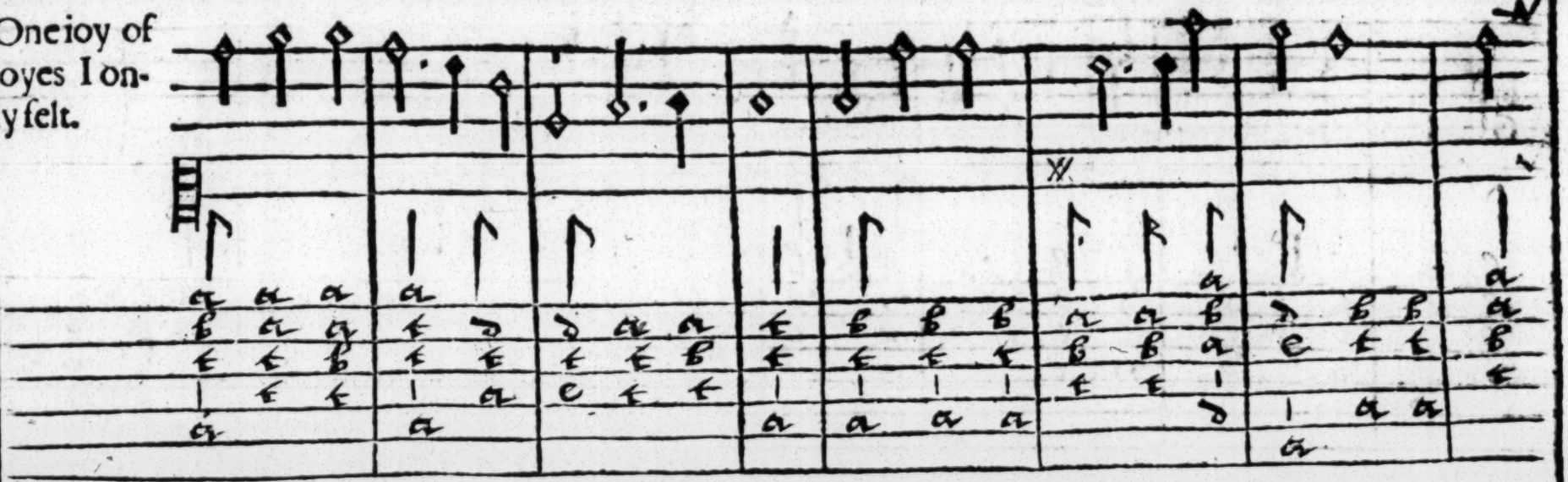

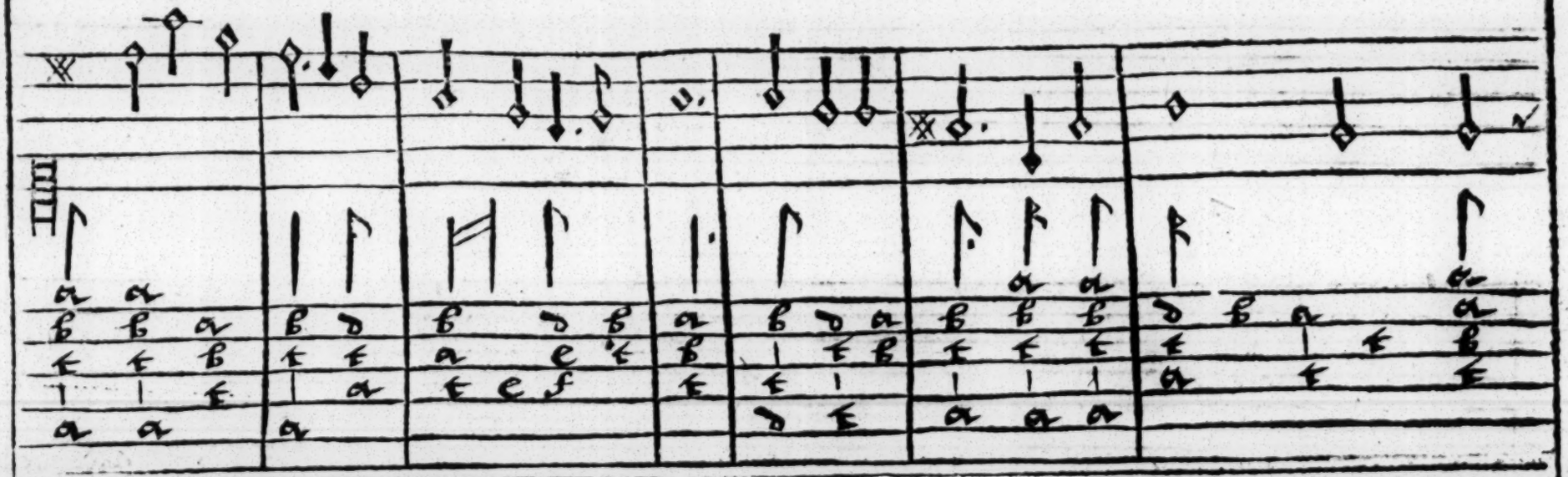

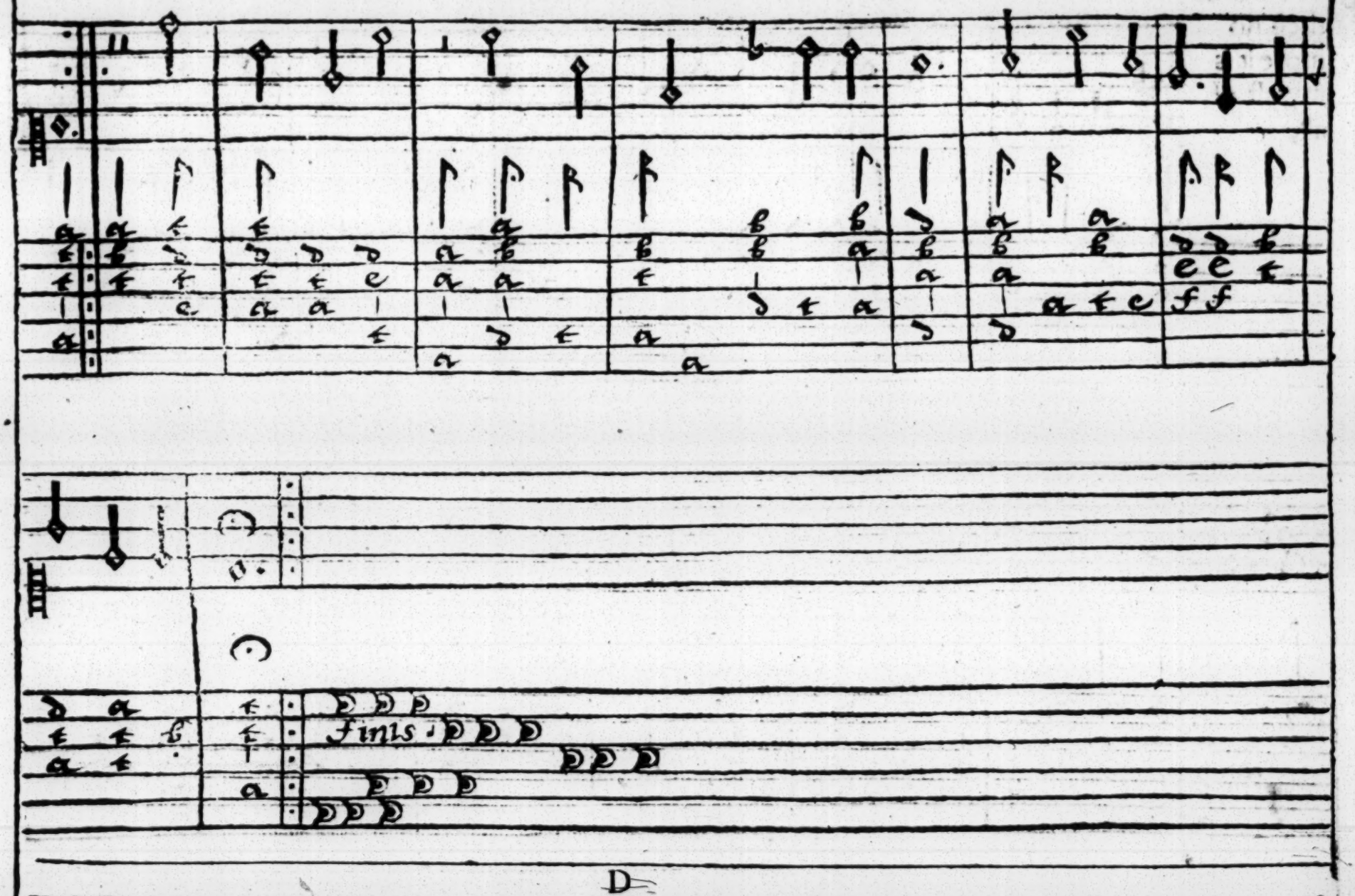
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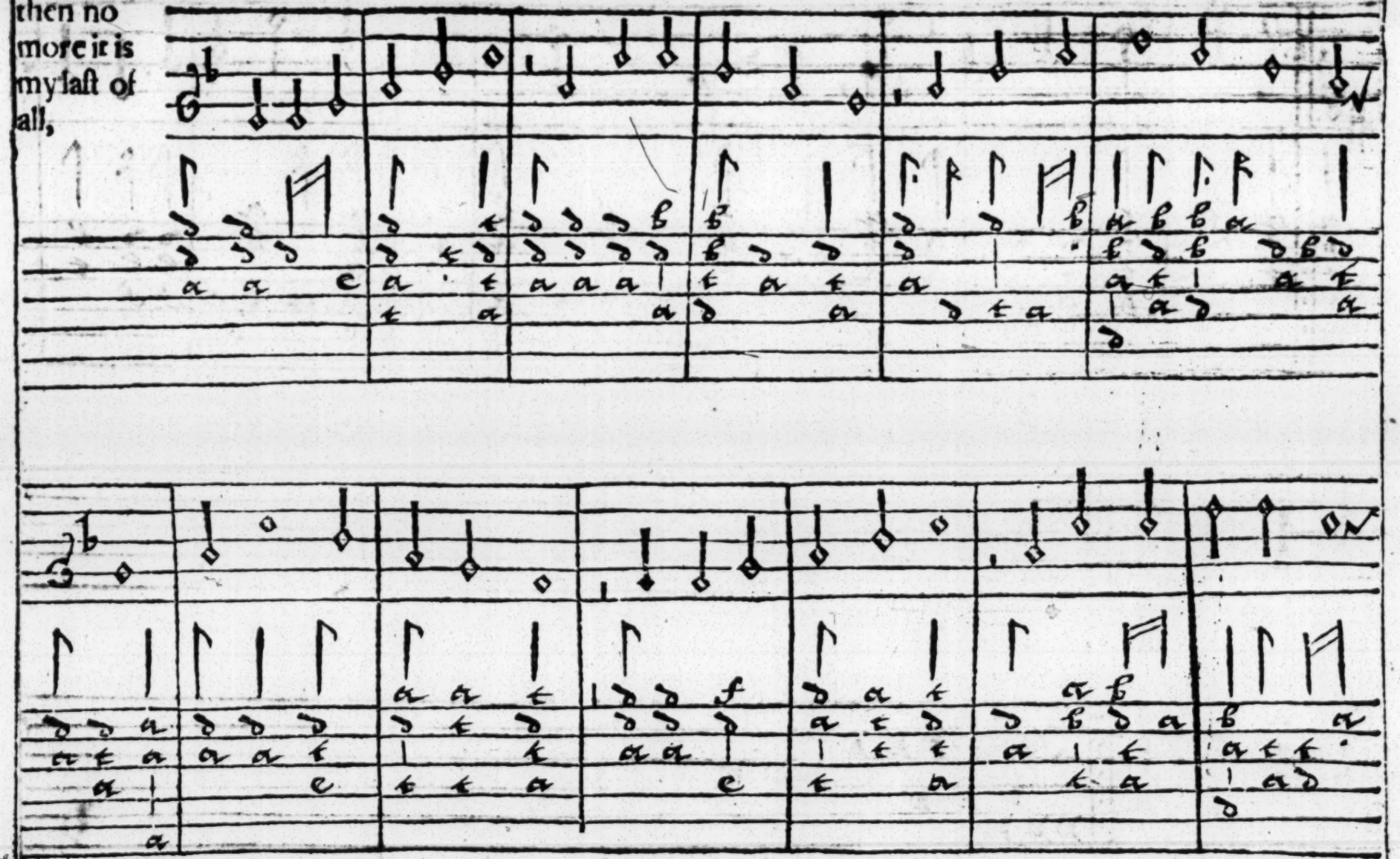
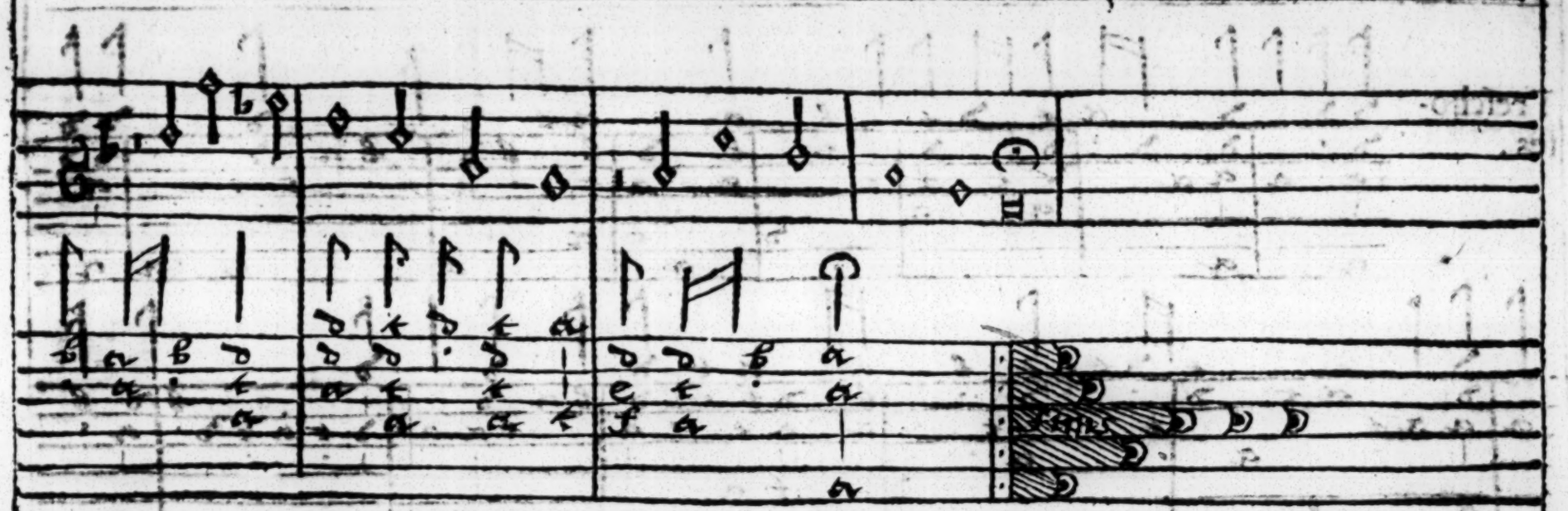
But this & then no more it is my laſt of all,





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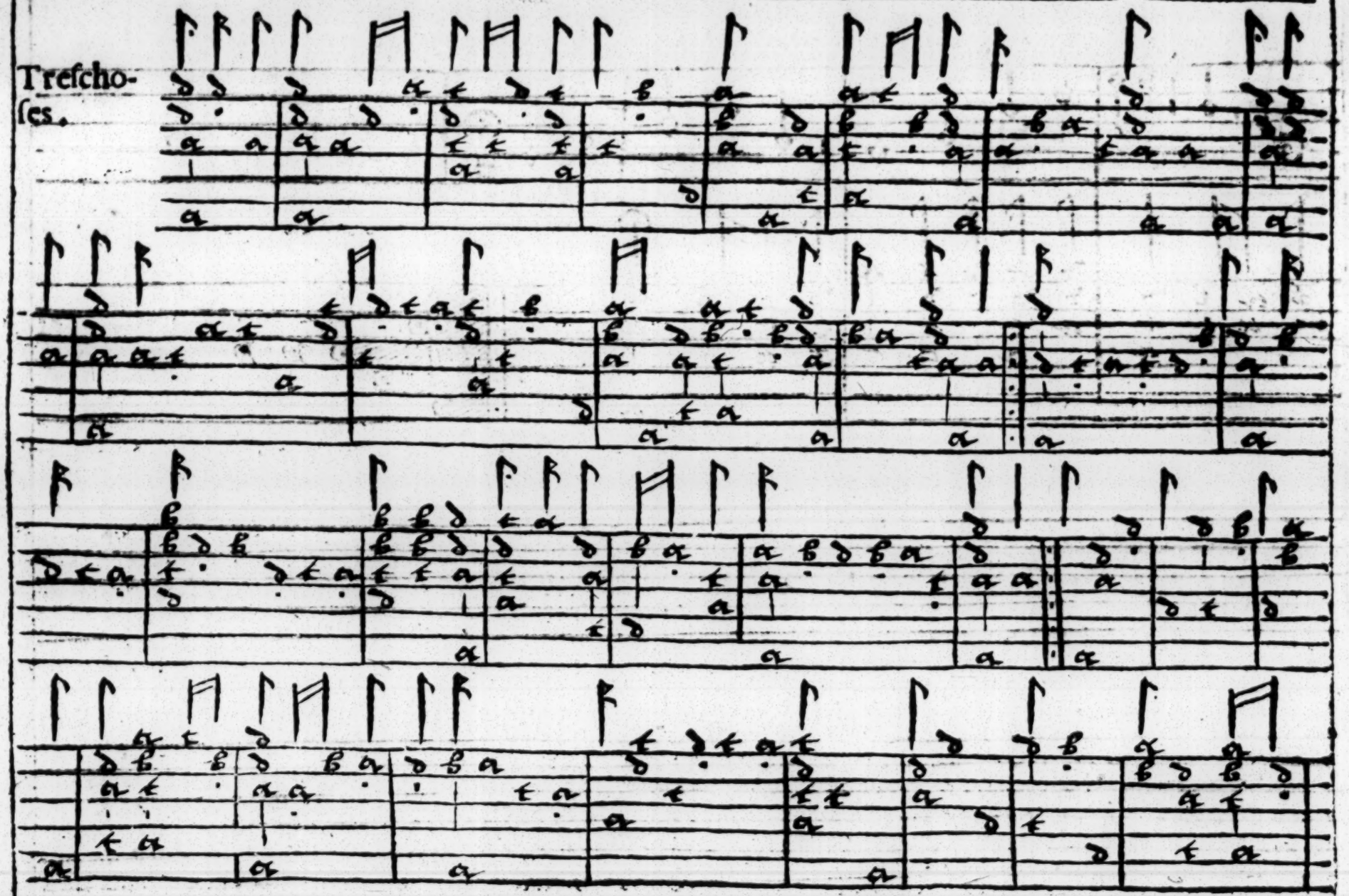

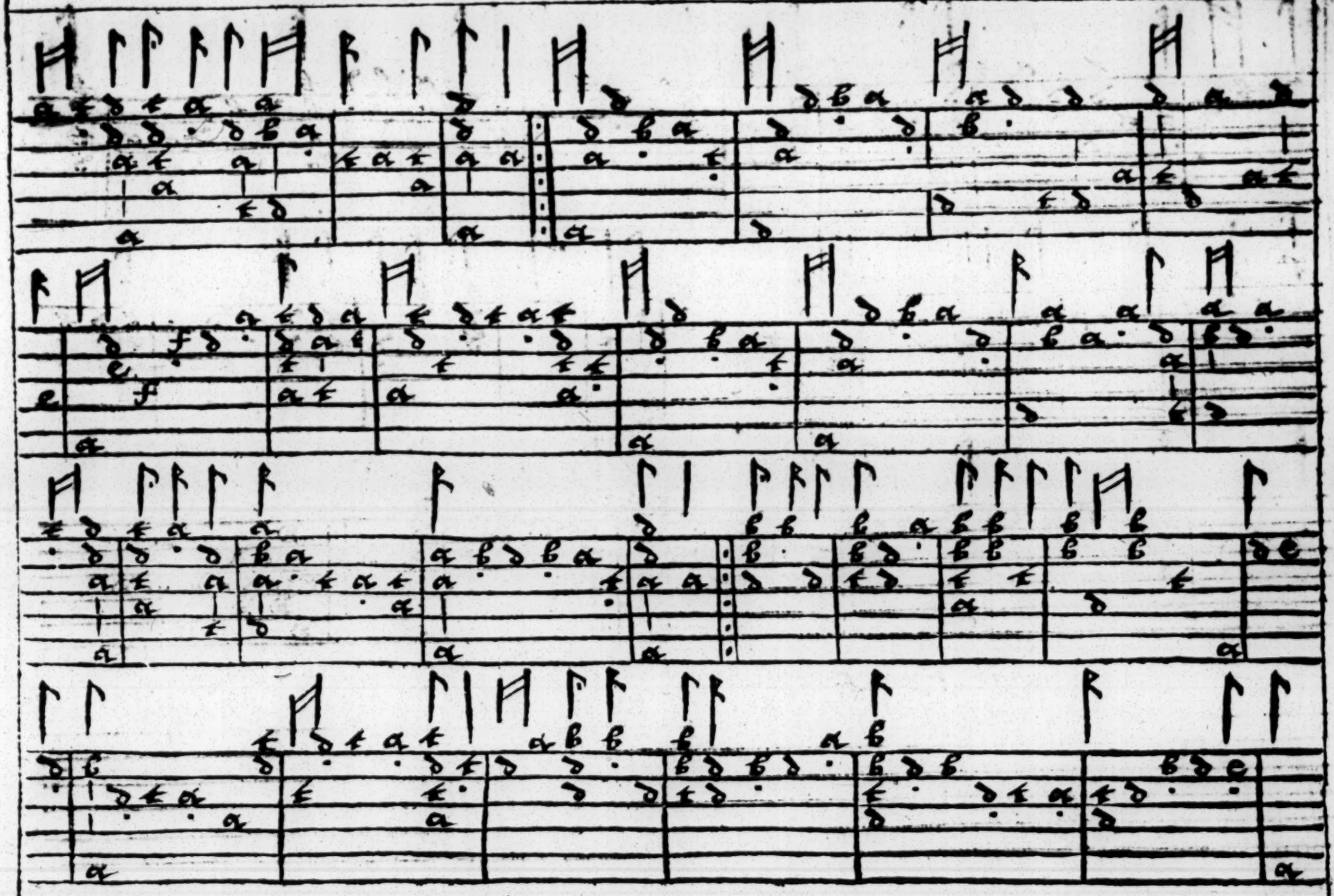

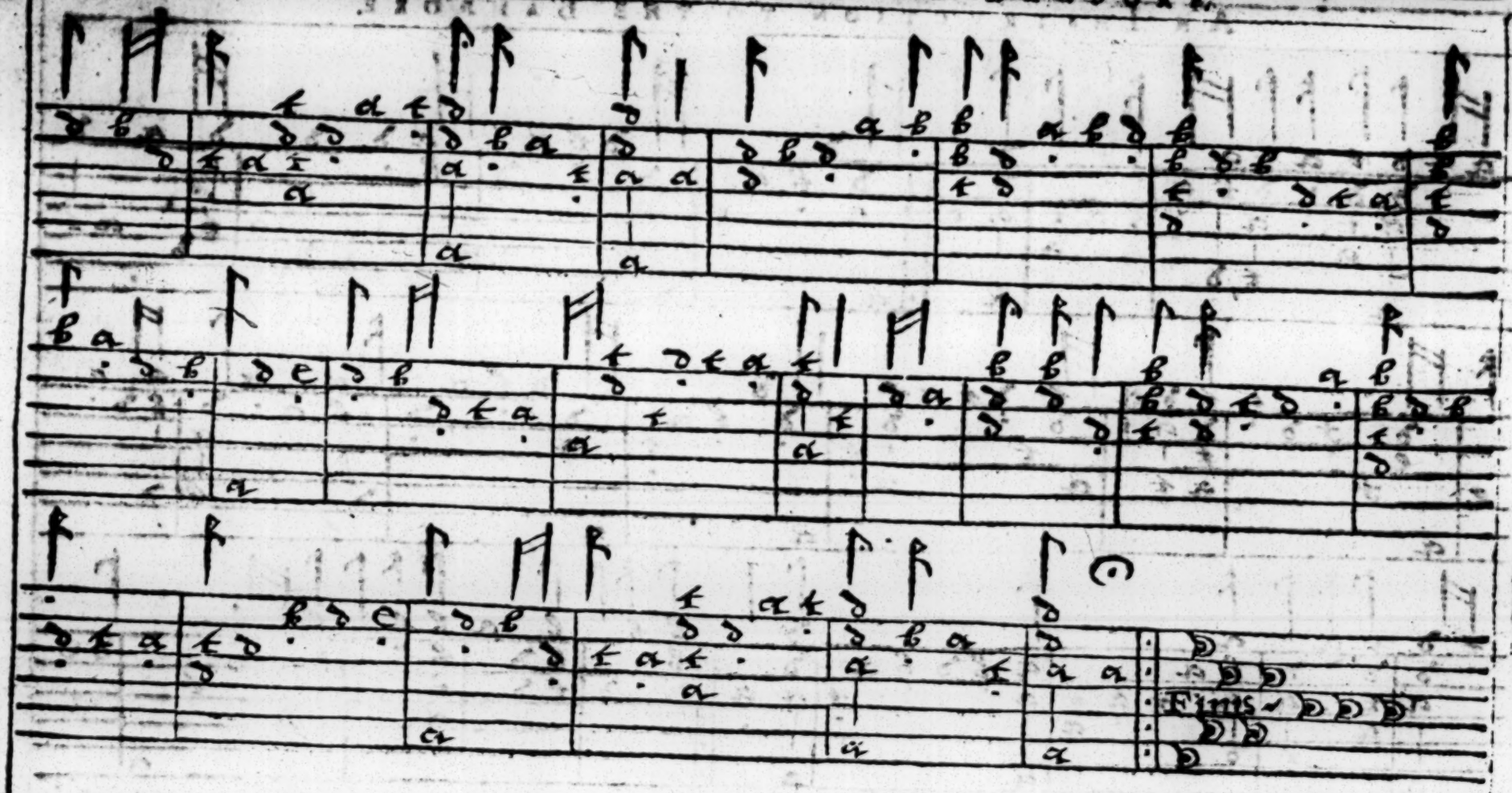
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THose eyes that set my fancie on a fire,
those crisped haires which hold my hart in chaines,
Those daintie hands which conquered my desire,
that wit which of my thought doth hold the raines.
Then loue be Iudge what hart may therewith stand,
such eyes, such head, such wit and such a hand:
Those eyes for clearenes doth the starres surpasse,
those haires obscure the brightnes of the sunne.
Those hands more white than euer Iuorie was,
that wit euen to the skies hath glory wonne:
Oh eyes that pearce our hearts without remorce,
Oh haires of right that weares a royall crowne:
Oh hands that conquere more than Cæsars force,
Oh wit that turnes huge kingdomes vpside downe.

SHort is my rest whose toyle is ouer long,
my ioyes are darke but cleare is seene my woe:
In safetie small great wracks I bide through wrong,
whose time is swift and yet my hope but slow.
Each griefe and wound in my poore soule appeares,
that laugheth houres and weepeth many yeares.
Deedes of the day are fables for the night,
sighes of desire are smokes of thoughtfull teares:
My steps are false although my path is right,
disgrace is bold my fauour full of feares.
Disquiet sleepe, keepes audite of my life,
where rare content doth make displeasure rise:
The dolefull clocke which is the voice of time,
calles on my end before my hap is seene.
Thus falles my hopes whose harmes haue power to clime,
not come to haue which long in wish haue beene,
I trust you loue and feare not others hate,
be you with me and I haue Cæsars fate.

FINIS.

HOw can the tree but waste and wither away,
that hath not sometime comfort of the sunne:
How can the flower but vade and soone decay,
That alwaies is with darke clouds ouer runne,
Is this a life? nay death I may it call:
That feeles each paine, and knowes no ioy at all.

What foodles beast, can liue long in good plight,
Or is it life, where sences there be none?
Or what auaileth eyes without their sight,
Or else a tongue to him that is alone?
Is this a life? &c.

Whereto serues eares, if that there be no sound,
Or such a head where no deuice doth grow:
But al of plaints, since sorrow is the ground,
Wherby the heart, doth pine in deadlie woe.
Is this a life? nay death I may it call:
That feeles each paine, and knowes no ioy at all.

FINIS.